

2D artist

Concept Art, Digital & Matte Painting Magazine Issue 011 November 2006 \$4 / €3.25 / £2.25

Interviews

Tomáš Müller
Seung Ho Henrik Holmberg
Matt Haley

Articles

Creatively Self Employed
Lemmings

Tutorials

Creating a 2D Image
from scratch &
The importance of
references

Making Of's

Making of wizard, Lioness
& Rocky Rock.

Galleries

10 of the best images from
around the World.

REAL 2D JOBS

Who says art doesn't pay? We start a series of
interviews with Professional 2DArtists putting
their talents to uses in real 2D jobs...

M HALEY
2006





Image : Seung Ho Henrik Holmberg



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www.2dartistmag.com

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Image : Tomáš Müller



Editorial

Welcome...

To Issue Eleven. This month, we begin to take a look at the wide world of 2D digital art. Although the idea of working as a matte painter or a concept artist on a major feature film appeals to most of us, there is a much broader range of jobs in which your 2D skills can be put to use, and to make a living from. In a series, which we are calling "Real 2D Jobs", we are going to talk to artists who have careers in other jobs which are outside the realms of concept art and matte painting. This month, we talk to comic book artist Matt Haley. Some of you will already be aware of Matt as he has worked with the likes of Stan Lee, John Buscema, Steve Ditko, John Romita Sr. and the King of Comics, Jack Kirby, and has worked on projects which include 'Superman Returns' and 'Who wants to be a Superhero'. Matt tells gives us an insight into the world of the comic book artist.

Artist Interviews

Concept artist and '2DArtist' regular, Tomáš Müller, and freelance artist, Seung Ho Henrik Holmberg, both talk to us this month and showcase some of their amazing work.

Articles

The pitfalls of being a self-employed creative are brought to our attention by Kristen Fischer, who has written a book about the sometimes impossible world of freelancing, and we have caught up with the legendary 'Team17' about their recent Lemmings conversion to PSP with some of the early concept art thrown in!

Tutorials

The importance of reference images and building a 2D picture from scratch are lessons learnt in two of this month's tutorials; 'Collar of Magic Pearls' by David Revoy and 'I'm Willing' by Alon Chou. The Making of 'Wizard' by Daniel Vijoi, 'Lioness' by Sasha Podgorny and 'Rocky Rock' by Raluca Iosifescu finally complete this month's learning.

Galleries

Some more fantastic work featured this month by Hoang Nguyen, Daniel Kvasznicza, Mélanie Delon, Abrar Ajmal, Rishikesh Nandlaskar, Erich Schreiner, Robin Chyo, Balaji Santhanam, Michael van den Bosch and Alon Chou.

Enjoy!



About us

Zoo Publishing is a new company comprising of a small team based in the Midlands, UK. '2DArtist' is our second magazine project, following the successful '3DCreative' Magazine (www.3dcreativemag.com). We are very grateful for the support of the following CG sites, which have helped to promote and spread the word about our publications. As well as ourselves, all digital artists owe a lot to these communities for the incredible amount of work that they do for the CG Industry: 3DKingdom, 3DLinks, 3DTotal, 2DValley, 3DM3, CGUnderground, ChildPlayStudios, DAZ 3D, 3DExcellence, Epilogue.net, GFXArtist, the3DStudio, CGDirectory, MattePainting.org, Max-Realms and Mediaworks. We look forward to a lasting and successful partnership with these CG community sites.

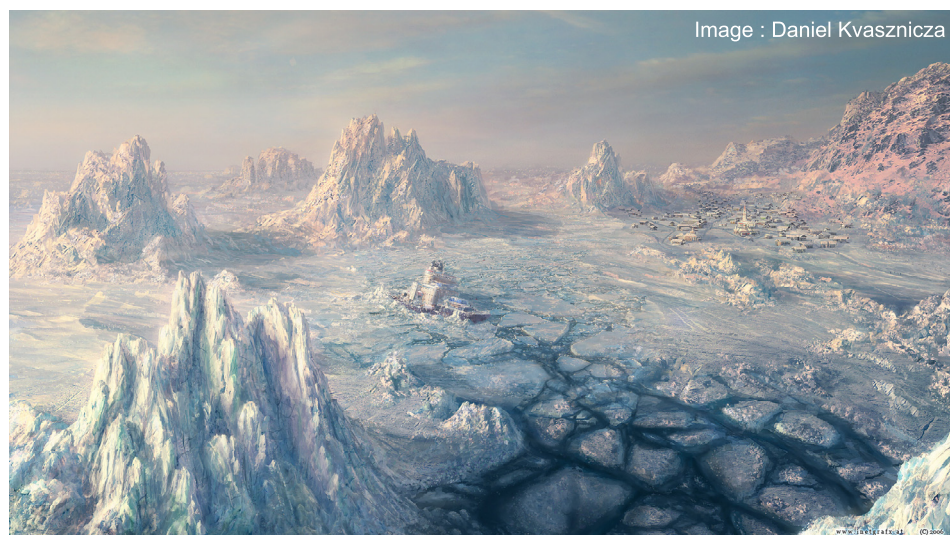


Image : Daniel Kvasznicza



Contributors

Every month, many artists from around the world contribute to 2DArtist Magazine. This month, we would like to thank the following for their time, experiences and inspiration.



Aten Skinner

Lead Artist, Team17 Software Ltd,
Ossett, West Yorkshire, UK.

Graduated from Bournemouth
University in 1996. Worked for
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in Sheffield from 1996 to 2003. Came to Team17 in
2003, currently Lead Artist on Lemmings and loving it!



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Daniel Vijoi

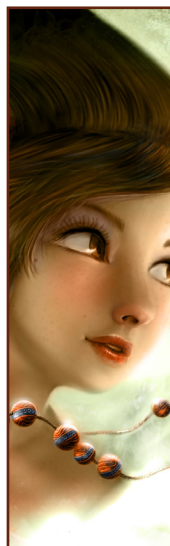
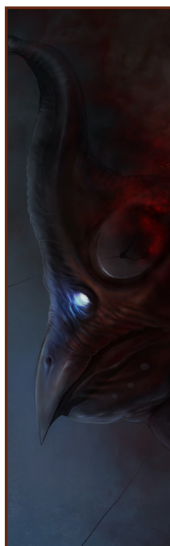
Bucharest, Romania. I have
been working for 5 years in the
games industry, first at Fun Labs
Romania, and for the last two
years I've been working at AMC

Studio as a Lead Texture Artist. I have made all kinds
of games for all top platforms and in my free time I'm
most interested in Concept design, Illustration and
drawing. My hobbies are scale models, art of any kind
and traveling.

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David Revoy

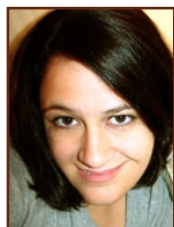
2D Illustrator & Concept artist
Freelancer, Toulouse, France.

I'm a self-taught artist. I started
working in the field of CG in 2001
after a traditional painter and

Illustrator career. Now I work as concept artist for
anime studios (character designer - Environment &
Hardware) and as illustrator for book covers (fantasy
or for children). I wish to evolve my career to video
games, especially as a concept artist for an Rpg
video-games and art-director.

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Kristen Fischer

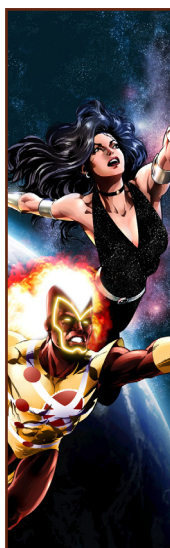
I wrote Creatively Self-Employed:
How Writers and Artists Deal
with Career Ups and Downs"
to help creatives deal with
the unique challenges of

creative self-employment that not many people talk
about." To find out more about the book, visit www.creativelyselfemployed.com.

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Matt Haley

Matt is a Comic book artist. As
well as working on projects such
as 'Who wants to be a superhero'
with Stan Lee, Matt also makes
his own Comic book series
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Alon Chou

2Dartist & Freelancer, Taipei, Taiwan. My passion is for single piece Illustrations. I like to create complete pieces of illustration which contain backgrounds, stories, characters, emotions, and beautiful moods. Other than that, I am also interested in environment design, and even hope to get involved in the movie industry.

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Sasha Podgorny

Designer & Illustrator, Minsk, Belarus. I started to work in the sphere of computer graphics in 2001 as an illustrator for a monthly magazine. After graduating from the Belarusian Academy of Arts I began to work as a designer & Illustrator at advertising company TIRO, who specialise in brand development. Today I manage the design department there and teach drawing and composition at an art institute. I like classic Renaissance paintings most of all.

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Raluca Josifescu

I recently graduated from the University of Medicine in Bucharest. I guess that makes me an MD :). Digital painting has been a hobby for me in the last 6-7 years, since I discovered graphic tablets & Adobe Photoshop. In the last 4 years it has become more. Though I strongly believe in making your own destiny, it seems that some things choose you instead of you choosing them. I started some commissioned work, & currently I am a freelancer. I have worked on illustrations for children's books, and fantasy games.

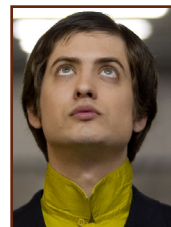
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Tomáš Müller

Freelance Concept artist, Illustrator & Graphic designer, Prague, Czech Republic. I have 6 years of experience in the creative domains, especially in Graphic design, Illustrations, Concept Art and Matte Painting. I studied at a high school of art & I now work as Freelancer.

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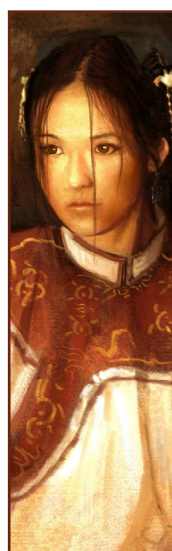


Seung Ho Henrik Holmberg

Freelance Concept Artist & Digital Painter, London, UK. I Started working with games companies in Sweden in 99. I Have since then

had the pleasure of working on productions such as Shrek 2, Star Wars Episode III & VFX concepts for the later Harry Potter movies. In the past 2 years I Have been working on commercial projects for Adidas, Sony, Motorola, Coca Cola & Toyota etc. I secretly hope to one day become a pro-inline speed skater!

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Would you like to contribute to 3DCreative or 2DArtist Magazines?

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Press Release : press@zoopublishing.com

Advertising & Marketing : lynette@zoopublishing.com

totalTextures

v4:r2

Humans & Creatures

The Original Total Texture collection was created in 2001, utilising the best methods and technology of the time. Since then, techniques and technology have both moved forward, and here at 3DTotal we felt that although the original collection is still widely used and highly regarded among artists and studios of all calibers, it was time for an update...

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11 Creature Furs
2 Creature Miscellaneous
6 Creature Scales
14 Creature Skin (Body)
27 Creature Skin (Facial)
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2 Human Hair
12 Human Misc (Body)
24 Human Misc (Facial)
47 Human Skin (Abnormal)
2 Human Skin (Old)
13 Human Skin (Tattoo)
34 Human Skin (Young)
15 Human Skin (Reference)



15 Collections of amazing Textures

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The background of the entire page is a detailed, steampunk-inspired illustration. At the top, a large, circular clock face is shown from a low angle, looking up. The clock face has a yellowish, aged appearance with black hands and hour markers. Inside the clock face, a blue, mechanical interior is visible, featuring gears and a central hub. The name 'Tomáš Müller' is written in a large, elegant, golden script across the clock face. Below the clock face, a small, dark figure is running on a circular platform. The platform has a yellowish, aged appearance and is surrounded by a dark, mechanical structure. The overall color palette is dominated by yellows, blues, and browns, creating a warm, industrial atmosphere.

Tomáš Müller

Tomáš has been interested in art ever since he was a kid, then started out working in the graphic design and 3D business. He now works on 2D concept art, combining his 3D experience to create these fantastic artworks...



An interview with **Tomáš Müller**



Hi Tomáš, well where to start?! I really love your work - colours, compositions, concepts - they all seem to tick the right boxes. Can you tell us a little about your training and the path so far that has led you to where you are now?

I have been interested in art ever since I was young. Since graduating from Art School, I have been working in the graphic design business. I was first interested in graphic design, then in 3D work, and now my interest lies in 2D and concept art. The biggest benefit to my career has to be what I learned in Art School. My never-ending enthusiasm to work on my own and to improve my art skills are also some of my greatest benefits.





There is obviously a lot of 2D work in the concept section of your portfolio, but with such strong and accurate perspectives appearing in many pictures, are there some 3D techniques going on too? Can you tell us a little about your technique with regards to this and what software you use for the various stages?

I like to combine 2D and 3D techniques with potentially all digital media. I use 3D as a guideline for perspective views, which is a very practical way and saves me a lot of time with basic 3D shapes, "sketches" and composition.

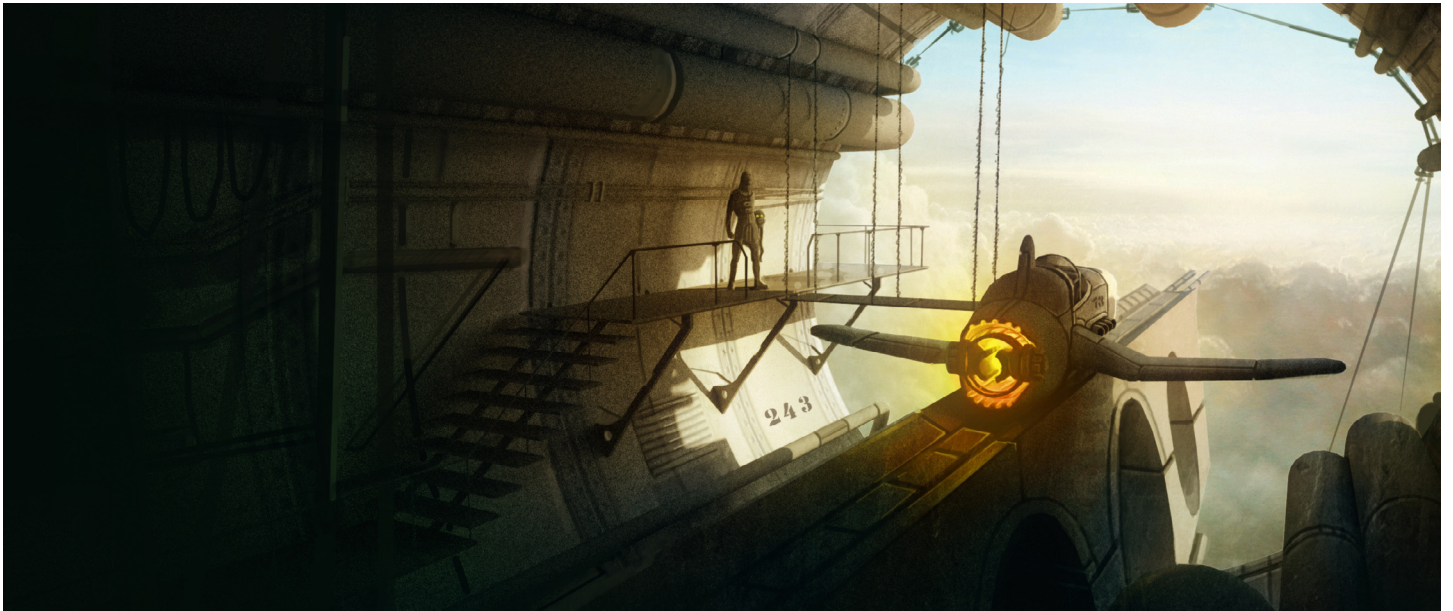
Your compositions are very strong and often we see your back-lighting technique giving foreground silhouettes. Can you tell us a little more about this style?

Yes, I like to use this style to get something clean with a silhouette at the front of my scene. Firstly, it's a kind of graphics artifact and also it makes the person who is looking at the artwork feel that he is a part of it. I'm trying to keep aware of flatness and the feeling of absence in my artwork.

What projects are you working on now? Are you employed or working as a freelancer?

I'm working as a freelancer. I have established some close connections with a few creative teams and graphics studios and I'm currently working for my own clients, and am even participating in a PC game project.







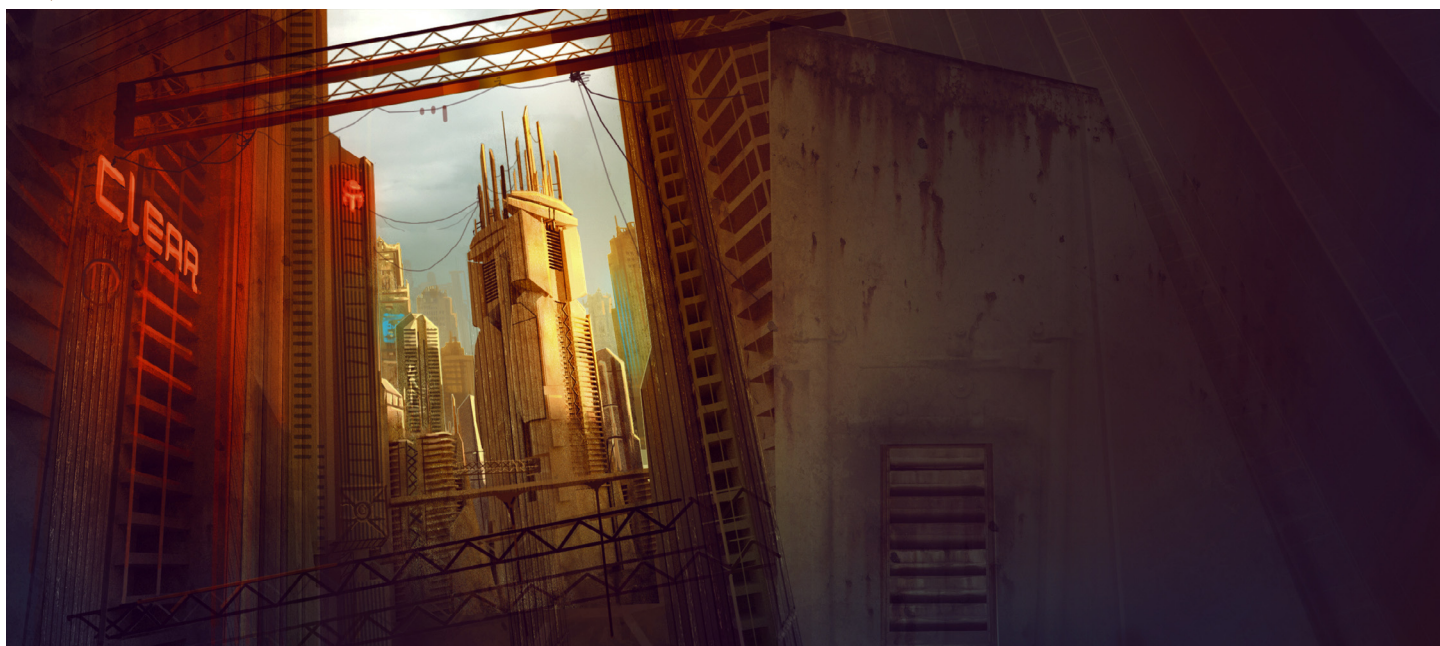
Any ambitions for the future, in terms of both work and play?

To work on myself, improving my skills and ideas, is my main goal for future. I feel that freelancing offers me the best environment to achieve these goals. I'm most interested in game and future film projects at the moment. In my personal life, it is my girlfriend who is my source of my living and my working inspiration.

Well, we are very happy that your passion to be so creative has resulted in such great artwork for all to enjoy! As well as your own drive, have there been any other artists that have significantly motivated you, and how?

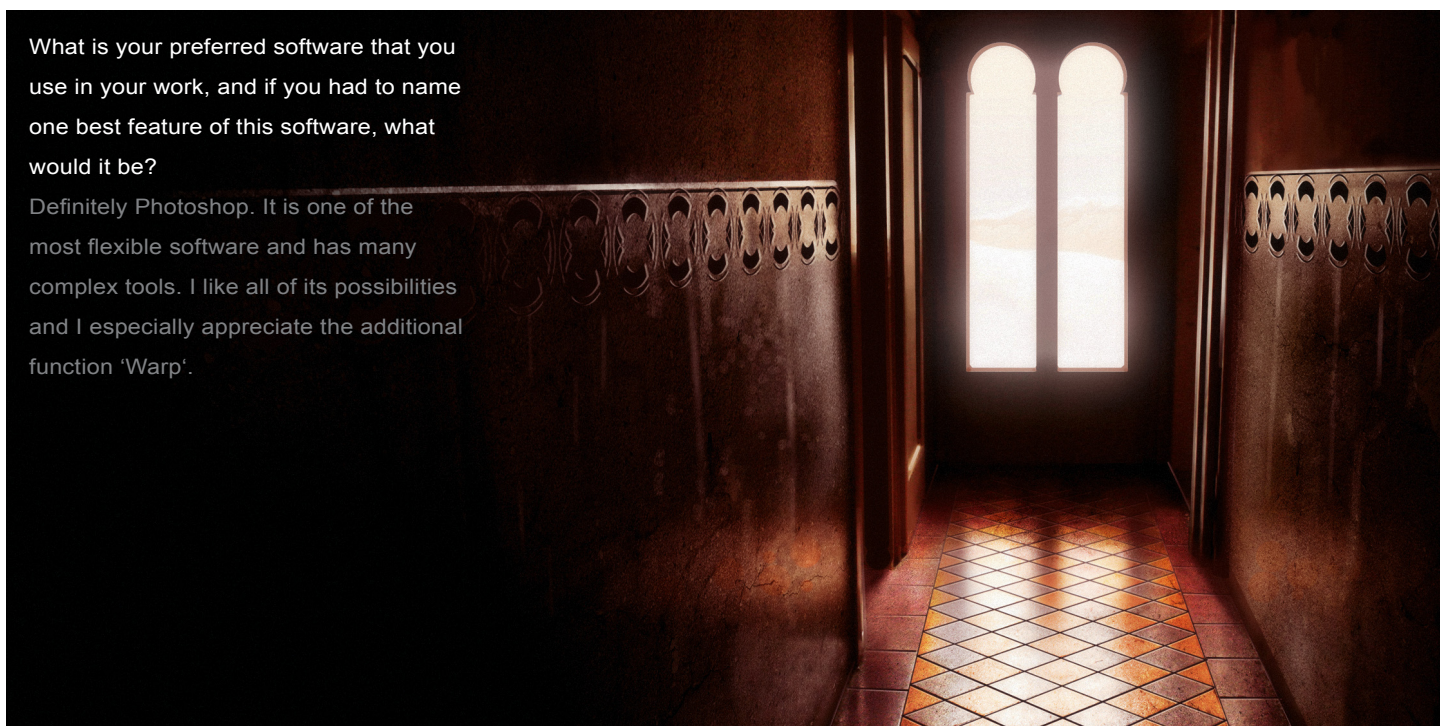
Of course I've been affected by many people in my work, much as my school lecturers, or other artists, are. When I was starting out as an artist, I was really very interested in the precise works of Pascal Blanche or Niel Blevins, of which I loved the atmosphere of their 3D works.





What is your preferred software that you use in your work, and if you had to name one best feature of this software, what would it be?

Definitely Photoshop. It is one of the most flexible software and has many complex tools. I like all of its possibilities and I especially appreciate the additional function 'Warp'.





Are these foreground artifacts, image elements etc., all planned carefully at the start of a new piece of work and created separately on individual layers?

These components are always contained in the primary sketches of my works. I mostly harmonize them in the beginning to support the composition and depth of the painting.

Have you any advice for budding freelancers on how to successfully deal with clients?

I'm not competent enough to give advice, but I do think that everybody should be their own person and try not to take the critics too literally!

Sounds like you have a great future ahead Tomáš! We look forward to seeing the fruits of your labour!

Thank you, I am always pleased to share my work with all.

Tomáš Müller

You can see more of this artist's work at:
<http://www.temujin.cz>

Or contact them via: temujin@temujin.cz

Interview by : Tom Greenway



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SEUNG HO HENRIK HOLMBERG



Seung Ho is a conceptual and matte painting artist who has worked for ILM, Dreamworks & The Mill on projects including computer games, the Great Pyramids (not the originals, the digital remakes), 'Troy' and the blockbuster 'Shrek 2'. Seung Ho talks to use about his experiences and his inspirations...



An interview with **Seung Ho Henrik Holmberg**

SEUNG HO HENRIK HOLMBERG

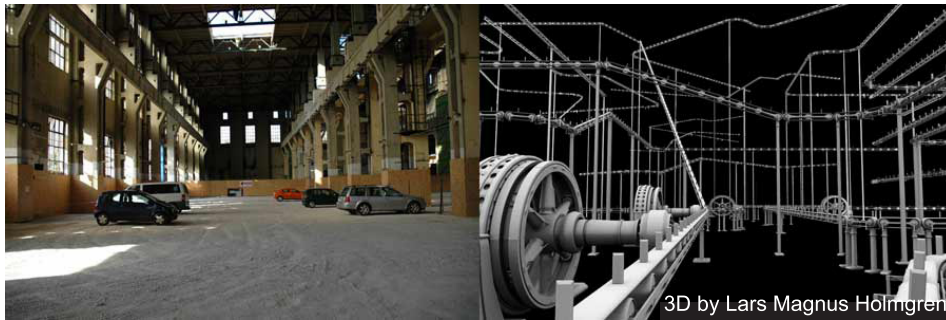
You mention in your website biography that the landscape in Sweden has been your biggest source of inspiration. Can you tell us a bit about the bearing this has had on your work?

Everyone has a special place where they can escape to and feel fully at ease. One of those places for me is where I grew up. A small town close to nature; a place where nature is something familiar and a resource for inspiration. My work itself has not been influenced so much by this rich environment, but rather developed from many other things. Like any kid, I used to read books, watch films and play games, so most of my visual inspiration came from that. I remember that I used to copy an endless amount of game characters from the old Nintendo era and come up with stories and new accessories, etc. The environment we lived in consisted of forests, lakes and more forests. Not everyone has experienced walking for hours in a dense forest on a warm summer's day, which is something everybody ought to try sometime. There's something special about





an interview with **Seung Ho Henrik Holmberg**



being able to open your door and step right into it. The richness is endless and doesn't finish there - you'll find new and interesting things every time you go out; the way the tree tops sway high above as the tree trunks embrace you is inspiring; birds and insects chirping; squirrels running up the nearest tree watching you in curiosity; flowers, mushrooms, berries... Everything can be found as you walk on that path. So in short, no my work doesn't have much resemblance with my childhood forests, but rather the emotions that were evoked in such a place is something that is inspirational to me. I hope to achieve just a fraction of that emotion in my artwork. I want to create pieces that people can watch and feel refreshed by - something that will last after the leaves of the trees have fallen.

During your career so far you have worked at a number of companies worldwide. What have been the most enjoyable projects to date?

It would be very difficult to pick only one project, as there have been so many of a wide variety. The first projects, at the start of my career, were charming, whilst some projects later on have been demanding, and there has been lots of enjoyment in between. I felt distressed by some of the earliest projects (mainly due to my lack of experience), but later felt humbled by the fun and friendliness that greeted me at PDI/DreamWorks, and amazed by the scale and technology at ILM, with London being a little bit of everything, always with a healthy and relaxed attitude to life and work. The first project I worked on in London was "Building the Great Pyramid" for The Mill. I came from Sweden and had only done a few matte painting gigs before, lots of conceptual work for games, as well as illustrations. The scale of the project, where quality and artistry mattered, and working with other professional artists, was a bit worrying at first. But none of my fears were actually valid, as everybody was very cool and understanding, making my first job in London a smooth ride. I owe them tons. The other project I'd like to mention is "Shrek 2" and PDI/DreamWorks.



An interview with **Seung Ho Henrik Holmberg**



Working on such a fun film, surrounded by great people, is one of the most enjoyable projects to have experienced. Being used to small scale production and going in to one of the biggest feature animations ever was a big challenge for everyone.

Did you learn a lot from other artists' when working on "Building the Great Pyramid" that helped in consequent jobs?

Coming to a new environment, especially a new country with different ways of working, took some time to get used to everything. Luckily, the team working with me was great and made everything simple and understandable. This was sort of a new medium for me, as I'd mainly done game design, illustration and conceptual work prior to The Mill. I felt that I had the trust from all parts of the company, from team members to management, including the producers, which was probably the most inspiring thing. People pushed me into becoming a more complete working professional, and being appreciated for the work me and the team did made things





an interview with **Seung Ho Henrik Holmberg**



easier. It's debatable whether or not this job alone made me a better painter or not, but I definitely learned a lot about how the industry works. Working in this industry does not always mean that you get to do what you are best at, it's about producing the best work. Getting there is what makes people grow as artists and individuals. People I worked with were far more experienced than me, so naturally you become humbled by the situation and try to soak up as much knowledge as your brain can possibly handle. A lot of the time you meet with clients who are strongly opinionated about your work. Never before had my work been so carefully examined, so that was a new experience for me. It taught me to criticise my own work in a new way. Not only did the matte painting have to look good, it had to serve a purpose and suit the story. The best shot is not always what looks the nicest, but one that makes the viewer understand what he/she is watching. This was a new dimension and taught me not to get too attached to your own work, but to be professional and understand that you're working for a client. My previous experience with clients had been limited to freelance clients and smaller in-house CG teams. This job prepared me for new challenges, as I got into working more and

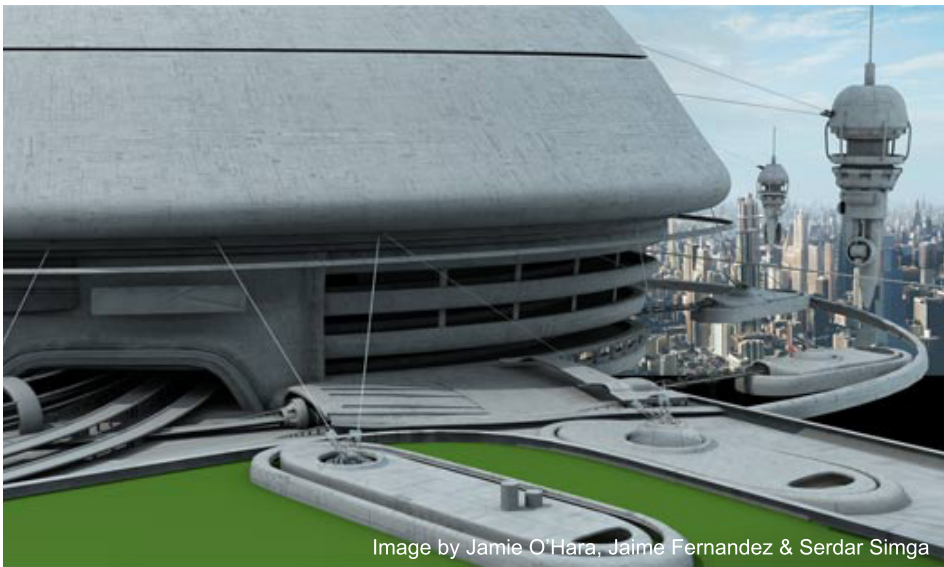
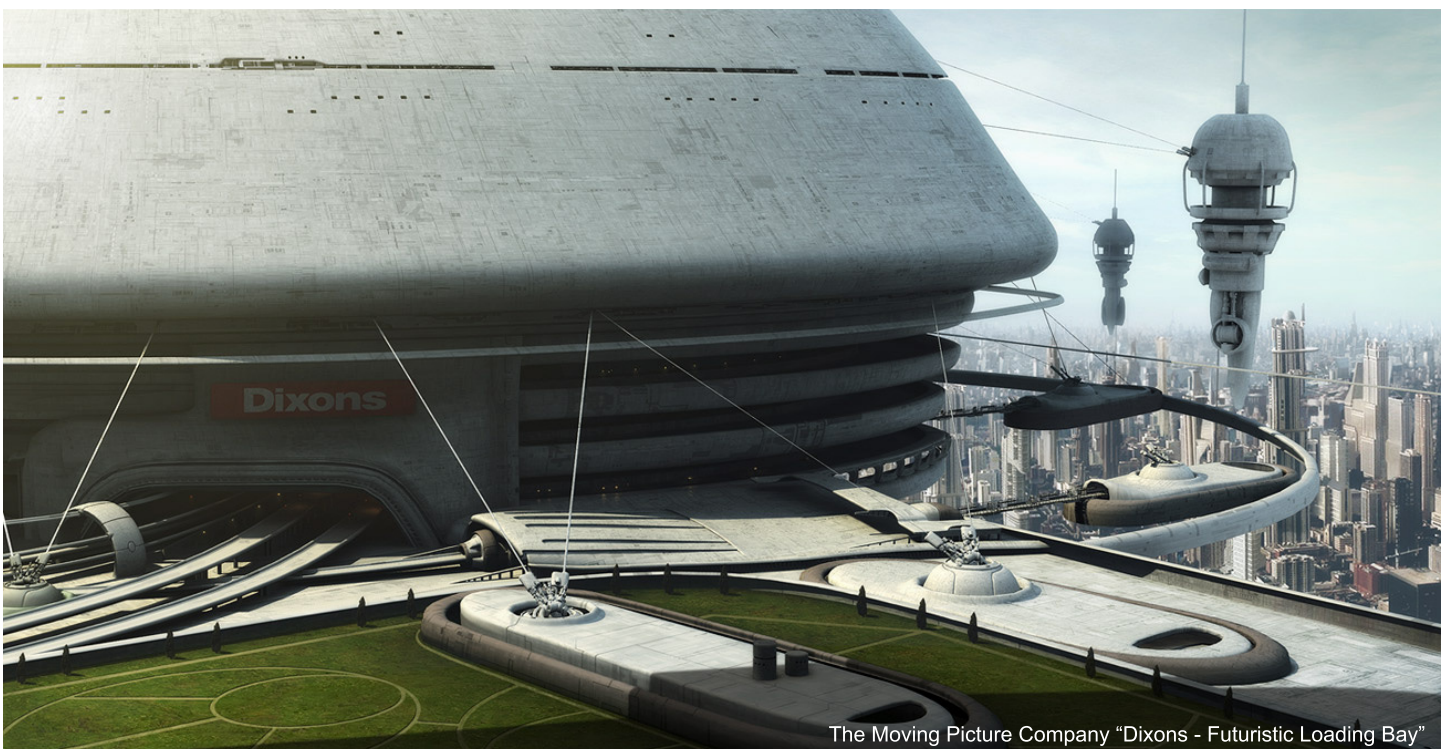


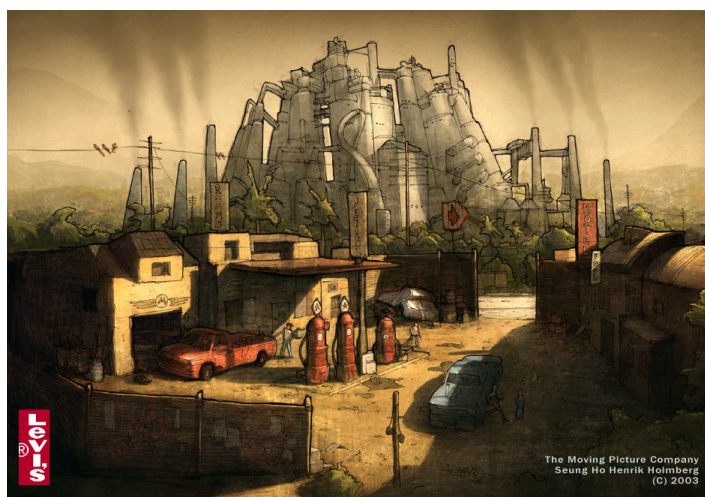
Image by Jamie O'Hara, Jaime Fernandez & Serdar Simga



The Moving Picture Company "Dixons - Futuristic Loading Bay"



An interview with **Seung Ho Henrik Holmberg**



more directly with producers and directors on future jobs.

Your work covers matte and digital painting as well as concept work. Which, if any, are your favourite disciplines?

Hard to say. I don't have a definite preference as I enjoy both at different times, and appreciate both for what they are. Very often I do get to conceptualize first and then move onto matte painting later. There's definitely something

appealing about finishing a big matte painting, but I can equally enjoy sketching a few concepts for the same project. I think I can admit to enjoying quicker paintings over slow ones. I rarely have the patience working on a matte painting for weeks, so in that respect, concept work tends to be faster. The kind of images I enjoy doing the most, are images where I'm given the freedom to create what I do best. Give me enough space to visualize something and it usually ends up pretty good. Too strict and

directed and I tend to feel more pressure. You have to start compromising your ideas and that can be very limiting. I'd think that most artists work like this.

Which artists inspire you?

It's a simple question, yet an interesting and deep one. The answer is simple; all artists do to some extent. I'm easily impressed and become interested in other artists work very quickly. The smallest of paintings or simplest



an interview with **Seung Ho Henrik Holmberg**



drawings can inspire me to start working on one of my own projects. I enjoy everything from photographs to oil paintings, movies and books. As a young kid, I was inspired by video game art, moved through endless amounts of fantasy art (Keith Parkinson, Michael Whelan etc) and finished somewhere around modern sci-fi movies. Having said that, I think my own work is fairly detached from my inspirations. In my earlier years, I tried copying most of the art that was available around me. (This is before the Internet was a common thing). Fewer artists influence me these days than before, and my work is mainly driven by my own aspirations in the arts.



The Moving Picture Company
"Guinness Moth"
Seung Ho Henrik Holmberg



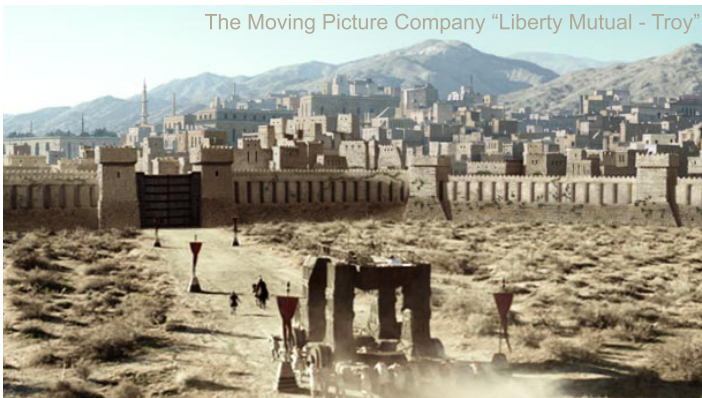
An interview with **Seung Ho Henrik Holmberg**



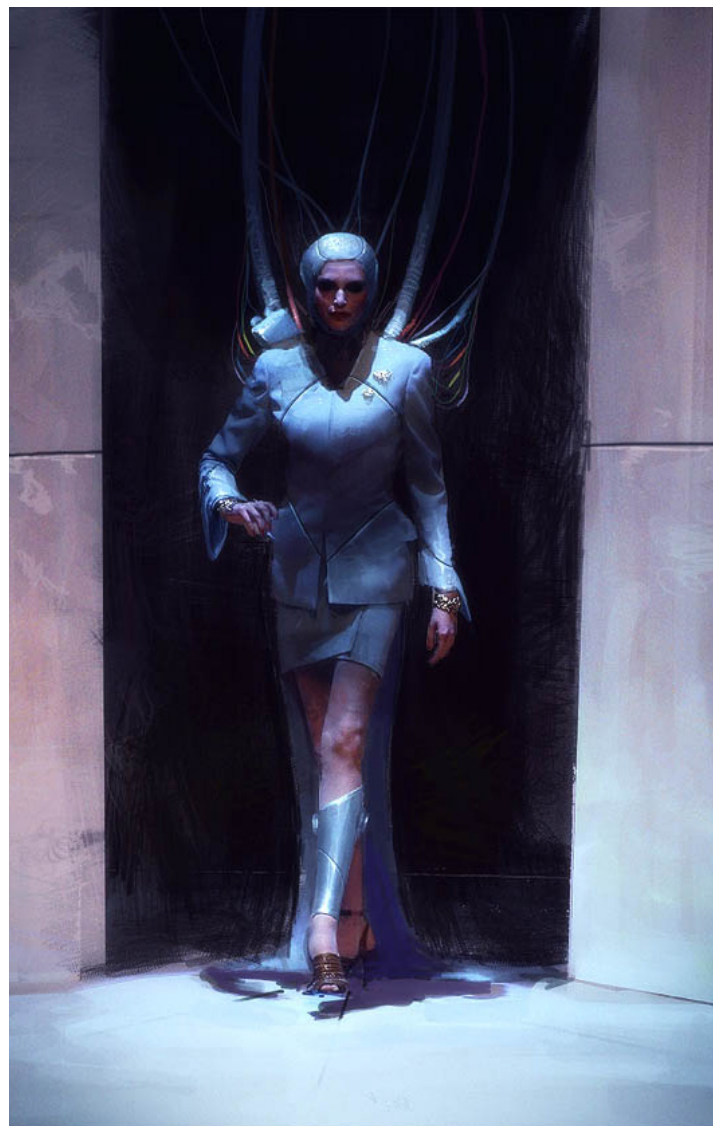
I have a few ideas for a book project that I'd like to realise some time in the future, and my inspiration would be artists who have achieved similar things before myself.

You refer to your job title as a "freelance conceptual designer and matte painter". Do you enjoy the fact that you are not rooted in one company and, if so, what do you feel are the benefits and disadvantages of this?

When I was young, and first started out in this field, I learnt (the hard way) how the business works. Companies (the bad ones) do not care for you, they only care about the money that you make for them. So early on, without much experience, I was more or less forced to learn how things work. Any artist wants to feel appreciated in what they do (as does everybody else), and if you take enough crap from a company then you will want to leave. It's the same thing as being in a personal relationship, only fewer tears. The demands for responsibility, from both parties, increase the day you become a full-time employee, and if one part or the other can't fulfil their duties, the other party will eventually become fed up. I think freelance is a good compromise. When you sign a contract



The Moving Picture Company "Liberty Mutual - Troy"





an interview with **Seung Ho Henrik Holmberg**



Photo References by Kevin Jenkins of Framestore CFC



as a freelancer, you know what you need to do and what is required of you. Both of you stay alert and focused, try to finish the work on time, and hopefully you are rewarded for that engagement. The “let-downs” in a freelance situation are very few, which is why I choose that for today at least. Tomorrow however, is another day.

As a freelance artist do you do much work through correspondence and the internet, or do you always have to move temporarily to the areas where the companies are based?

I have tried both, and have no preference. It





An interview with **Seung Ho Henrik Holmberg**



depends on what kind of project it is. They both have their pros and cons. Sometimes it's nice to work from home, to be mobile and manage your own time. Personally, I like to do this when the project is short. More than a few months and that little room at home starts to feel very small. Generally, if I'm working on a film project or a TV commercial I move to where the project is based. Especially if the project is running longer





an interview with **Seung Ho Henrik Holmberg**

than say six months. Client meetings and sending lots of images back and forth is easier this way. If the project requires conceptual work, illustrations or designs only, I can work from home. Some companies (i.e. book cover illustration jobs) require only one illustration, which can easily be done over the internet. However, with Internet access being so fast and accessible today, it is appealing to be able to work from a distance.

For the benefit of any people wishing to get into the CG industry, could you describe the kind of work you included in your show-reel after working on it over the winter for four months, and the kinds of companies you targeted?

Firstly, I finished a small amount of images that I felt would hold up to the standards out there. The second thing to do was to find the kind of companies I'd like to work for. These companies could be found everywhere, ranging from west to east, north to south. I applied to quite a few places, got a few replies and finally moved to England. Being a little out of the loop after working for more than a year in a few companies, I was unsure exactly what was needed. I knew I had the passion to get



out there playing with the big boys, but it was hard to say whether my work was any better or worse than the rest. Basically, there was little to compare to for me. It was a hit and miss situation. I guess I hit the target. People wishing to get into the CG industry need to work hard on their portfolios and get some expert advice to polish it. It's hard if you're on your own, that's why forums and groups of artists can often be helpful. It's competitive today, more young artists than ever start learning the tricks of the trade.

Did you use many references for each of the works in your CG Painting 1 and Sketches and studies portfolio?

When I work, I always make sure there's enough (there can never be enough) reference material around me. This can be drawings, photographs,



An interview with **Seung Ho Henrik Holmberg**



stories or music. Pictures of friends, pets, anything you might think of. I tend to collect a group of photographs that I like. Either photos I have taken myself, or pictures from the Internet or books. Sometimes I want to capture the light that one picture might have. Sometimes a mood that a story has. Perhaps a chapter in a book you're reading would translate perfectly into a painting. My work is, most of the time, very literal, so I find it helpful to use images to spark my imagination. Pictures of nature always help, whether I'm painting nature or not.

Do you ever take photographs specifically for paintings or projects you are about to start, e.g. character poses or landscapes?

I can't think of a picture that I've taken specifically for a job, but rather the opposite. Many times I do use personal pictures as references for images that I'm working on, so yes, I do use lots of personal images as reference, whether they are character poses, specific details on a wall, or lighting situations.

What films do you feel have contained some of the most successful matte work and why?

The beauty of matte painting is in the wide variety of ways that it can be done. Some paintings are simply beautiful to look at. Some are technically impressive, others are just functional. I think it's difficult to name any movies as all matte paintings are successful, providing they're done well.

What kind of projects would you ideally like to collaborate on, and why?

I'll be working on TV commercials in a few weeks, after finishing some work on film projects. What's appealing with (some) of the commercials I get to work on, is a combination of a few things; high production value, good work, nice clients and fast pace - I love that stuff! It's great to work on a project for a month or so, produce good work and then see it finished, knowing a small team of people did all the fantastic work together - that's ideal!

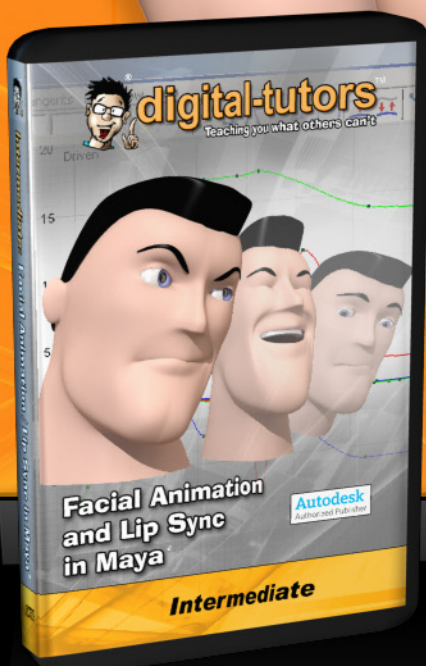
Seung Ho Henrik Holmberg

You can see more of this artists work at:
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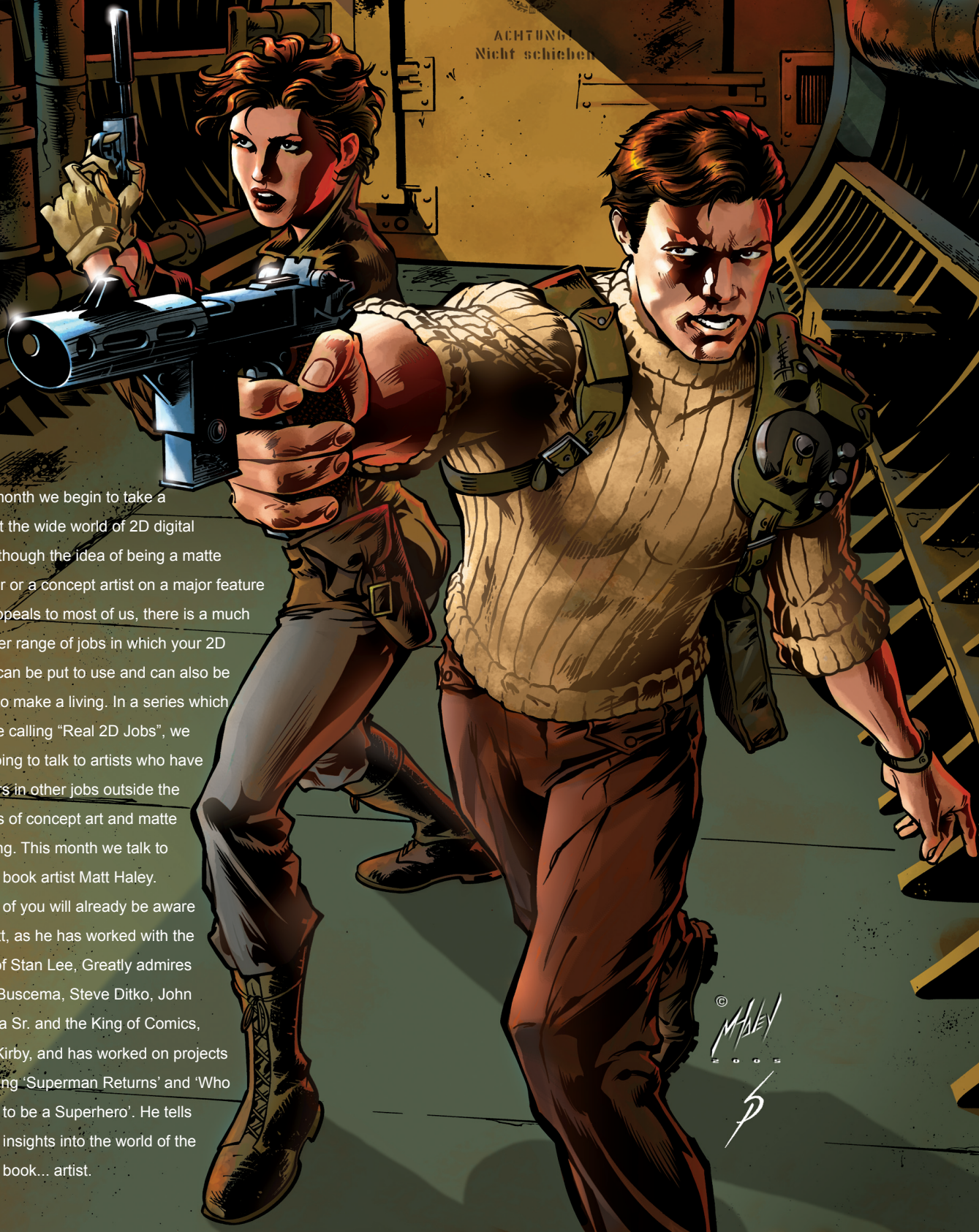
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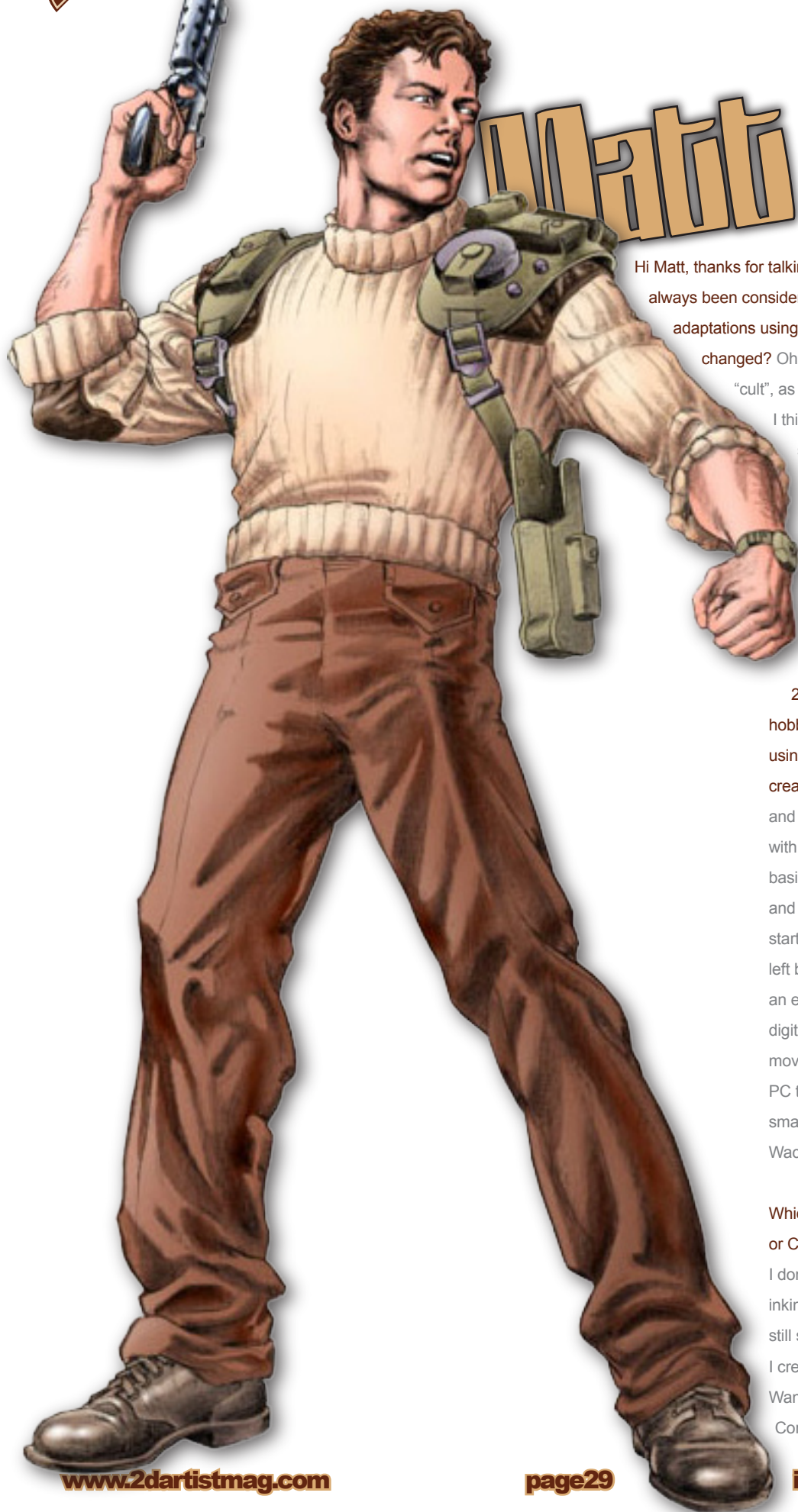
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REAL 2D
JOBS

Matt Haley

This month we begin to take a look at the wide world of 2D digital art. Although the idea of being a matte painter or a concept artist on a major feature film appeals to most of us, there is a much broader range of jobs in which your 2D skills can be put to use and can also be used to make a living. In a series which we are calling "Real 2D Jobs", we are going to talk to artists who have careers in other jobs outside the realms of concept art and matte painting. This month we talk to comic book artist Matt Haley. Some of you will already be aware of Matt, as he has worked with the likes of Stan Lee. Greatly admires John Buscema, Steve Ditko, John Romita Sr. and the King of Comics, Jack Kirby, and has worked on projects involving 'Superman Returns' and 'Who wants to be a Superhero'. He tells us his insights into the world of the comic book... artist.





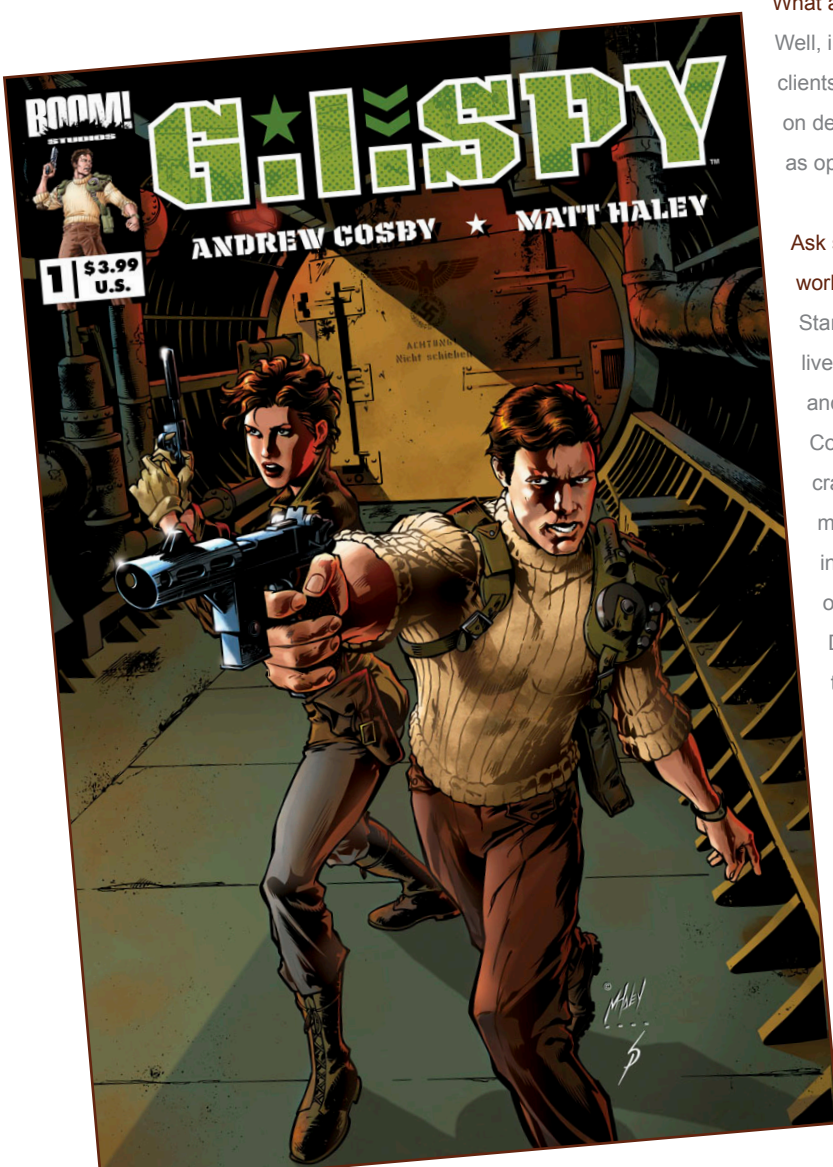
Matt Haley

Hi Matt, thanks for talking to us. The comic book industry has always been considered 'cult', with all the recent movie adaptations using big CG effects. Do you think this has changed? Oh, I don't think it has always been considered "cult", as you say, as comics have a very wide appeal.

I think the only real reason for it's supposed 'cult' status is the US comic industry's insistence on focusing upon super heroes. Hopefully, with the success of films like 'Sin City' and 'Hellboy', this will change. So far, the only superhero movies that have succeeded seem to be based on those characters that people have already known for decades.

2D CG art is growing as an industry and is a hobby for thousands. How did you get started using computers for the kind of images that you create? I bought my first iMac about 6 years ago and bought Photoshop 5, and basically just sat with it for a couple of weeks and learned all the basics. I had been illustrating comics for Marvel and DC since 1990, and realised that, if I didn't start learning how to create digital art, I might get left behind, so to speak, so really it was out of an enlightened self-interest. I'd wanted to create digital art ever since I was a kid, watching the movie 'Tron', so I just had to wait for consumer PC technology to catch up with me! The single smartest purchase I ever made was getting a Wacom tablet.

Which medium do you prefer; traditional ink or CG? They are both means to an end and I don't prefer one over the other. I really enjoy inking by hand, but I'm a recent convert and still something of a novice. The comic art that I created for "Superman Returns" and "Who Wants To Be A Superhero" was mostly inked in Corel Painter IX.



What advantages does the CG work have over the traditional?

Well, in commercial illustration, producing the artwork digitally tends to make clients feel more at ease as it's usually quicker, easier to edit, and cuts down on delivery time, since one can simply upload the finished files to an ftp site, as opposed to having to rush to the FedEx office!

Ask someone "comic book god?" and the answer is "Stan Lee". You have worked with him! Can you tell us about that?

Stan's got so much energy and optimism, I just hope I can be just as lively when I get to be 85! He is so much fun on camera, and our cast and crew just loved him. When we did our premiere panel at 'Comic-Con International', this past summer, we must have had 4,000 people crammed into a room who were all spellbound as Stan talked about how much he loves comics and super heroes. His enthusiasm for it all is so infectious, it really helped motivate us to get through all those long hours of work. And let's not forget Stan's co-creators; John Buscema, Steve Ditko, John Romita Sr. and the King of Comics, Jack Kirby. I don't hear their names mentioned enough.

Well you have now! Why do you think that this is?

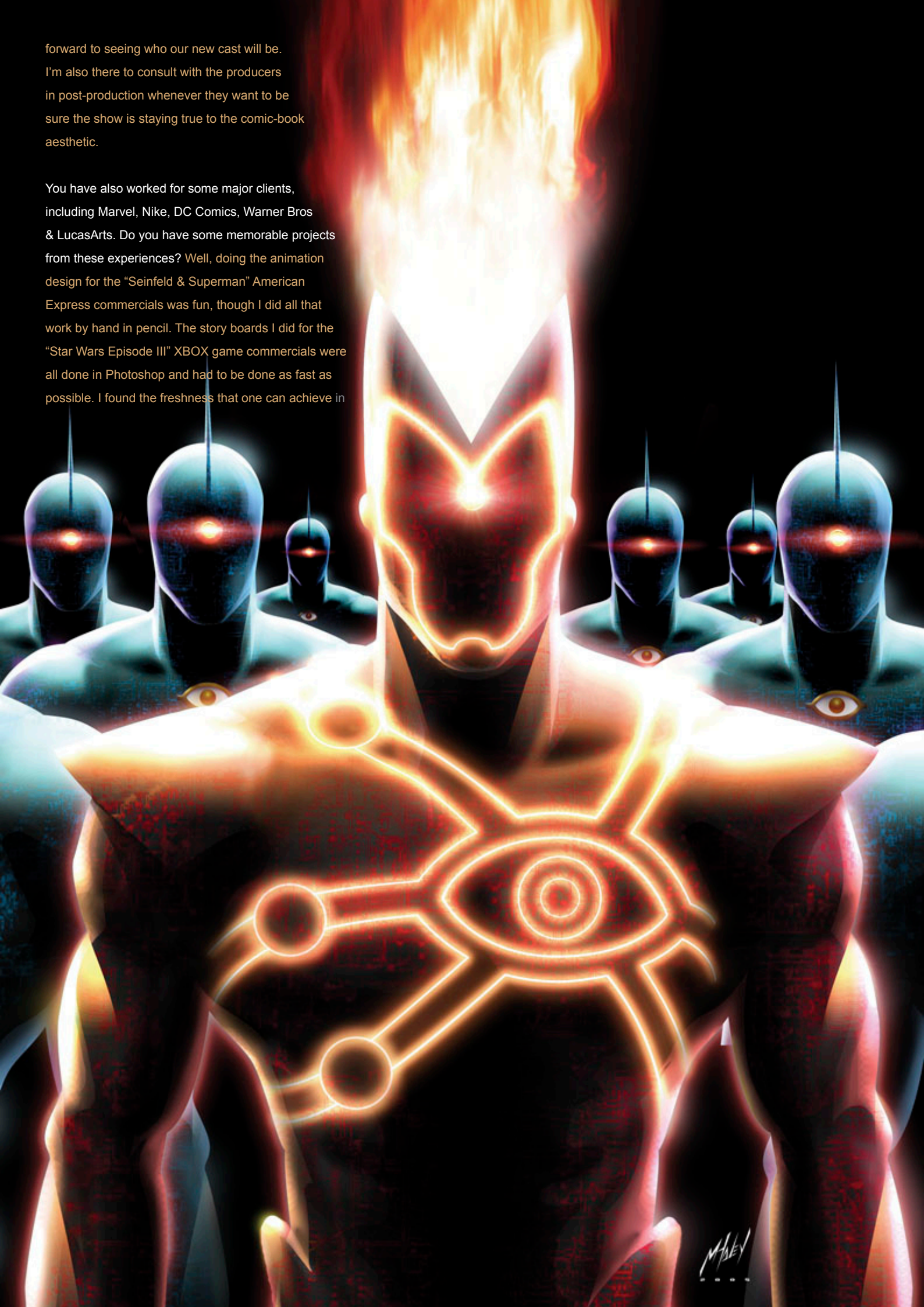
Probably because Jack Kirby has gone on to the "Bull-Pen In The Sky", and Stan is thankfully still with us. It's probably because I'm an artist, but without the artist, a comic is just a script.

'Who wants to be a superhero' is coming back. What kind of work have they got you doing for the show? I'm hoping to be more involved with the show production this season, but my main job will be the same as last time; creating digital artwork which will turn our contestants into comic-book panels. It's a lot of fun, and I'm looking



forward to seeing who our new cast will be. I'm also there to consult with the producers in post-production whenever they want to be sure the show is staying true to the comic-book aesthetic.

You have also worked for some major clients, including Marvel, Nike, DC Comics, Warner Bros & LucasArts. Do you have some memorable projects from these experiences? Well, doing the animation design for the "Seinfeld & Superman" American Express commercials was fun, though I did all that work by hand in pencil. The story boards I did for the "Star Wars Episode III" XBOX game commercials were all done in Photoshop and had to be done as fast as possible. I found the freshness that one can achieve in



M. J. J. J.



An interview with **Matt Haley**



one's sketches when having to do them really fast! Early on in my career, I was strictly a "penciller", but these days it's enormously liberating to be able to create complete colour pieces from start to finish, like my 'Firestorm' covers for DC.

Go on then, tell us... your favourite superhero? Nexus - no doubt about it

- Mike Baron and Steve Rude's 'Nexus'. There is no better superhero.

Everybody needs to go and find back issues of Nexus on eBay, or at their local comic shop, as it's the single best comic series ever.

What is it about Nexus that simply keeps it above the rest for you? It's the most richly textured comic that I have ever read, with characters much more real and lively than typical "Long John Fare". It's like 'Space Ghost' for grown-ups.

You have your own comic series in 'G.I.Spy'. How much of a creative release is this for you? Oh man, we love doing G.I. SPY! I think our only worry is that fans will think it's an army propaganda book, and it's not, it's more "Indiana-Jones-meets-James-Bond", with German flying saucers - a real blast to draw.

Is the magazine in print? Where can our readers go to see it? The first issue is out, but is out of print. However, fans can download a free PDF of the first issue, at www.gispyonline.com, to get a peek at our story. As soon as we had the first issue done, my writer Andy Cosby sold "Eureka" to the 'SciFi Channel', and I got the "Superman Returns" gig, which led right into "Superhero", so we've both been insanely busy. Andy and I are working hard to relaunch it next fall in a one-shot that will contain the entire story,

So, apart from 'Superhero' and 'G.I.Spy', what does the future hold for you personally? Hopefully, a real honest-to-goodness vacation!

And what do you think the future holds for the comic book art genre?

Oh, comic art styles are here to stay. Comics and manga are just too popular to ever die out, and the best thing about them is that anybody can make them! You don't really need a computer or Photoshop or a Wacom tablet, you really just need paper and pencils, plus lots and lots of time!

Do you have one piece of advice for any artists desperate for a career in comic book art? Yes. Don't try to get a job with a comic publisher right out of the gate, as those days are largely over. Instead, bide your time and create your own comic or manga, and simply do your own thing. Creating your own comic is one of the single-most satisfying artistic endeavours one can undertake, and the best part is that nobody can tell you that you did it wrong!



Matt Haley

You can see more of this artists work at:
www.matthaley.com

& www.gispyonline.com

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Creatively self-employed

Ever wanted to go freelance? Ever wondered where to start? Ever thought about how you would cope once you had taken that first step? Kristen Fischer isn't out to change the world, she just wants people to follow their creative dreams, and to know that it's OK to experience a few ups and downs along the way. That's what prompted Kristen, 28, to write her debut book 'Creatively Self-Employed: How Writers and Artists Deal with Career Ups and Downs'.

The collection of anecdotes, from more than 65 creatives, covers everything from dealing with rejection and loneliness to marketing the "right-brained" way.

For the next 3 months, Kristen will share her, and others', experiences from the world of Creative Self-employment...





Creatively Self-Employed

dealing with rejection

When Penelope Dullaghan set out to be an illustrator, she had no idea that she'd actually become an accountant, publicist, computer technician, marketing director and intern. Well, who was going to get her coffee for her? Her. Welcome to the world of creative self-employment. There's no boss, and in many cases, no dress code. But there are - contrary to popular belief - issues that you just don't face in any other career. Regardless of whether one scribbles professionally, like Dullaghan, writes books, creates websites or paints canvasses, the people doing this for a living will tell you just the opposite of what you'd expect their jobs to be - they're hard.

"Balancing my time and attending to each role isn't something that comes naturally," says Dullaghan, a South Carolina-based artist who has worked on projects for 'eVite.com', 'The Indianapolis Star' and 'Resort Condominiums International'. So much for the hobby of "just doodling", right? Her days are busy, Dullaghan says, so busy in fact, that the business side of things can sometimes over-shadow her creative side. "Sometimes you just want to paint, and don't feel like dealing with, say, press-checks or client feed-back or self-promotion, but at the same time you don't want to let any of those things slip behind," she says, "Balance, to me, also means learning how to take downtime. When you're self-employed, you really own your success (and your failure), so it's very easy to work yourself like a dog and forget to refill that creative cup."

That's what many creatives said in 'Creatively Self-Employed: How Writers and Artists Deal with Career Ups and Downs'. The book, written by



copywriter Kristen Fischer, shares insights from more than 65 creative types across the globe. The goal of the book is to make creative types aware of the trials they may face and to help them see, by example, that they can thrive in business. Creative types that don't just work at home in their pyjamas and blare music all day. Creative types that have real businesses and, of course, real struggles.

"There are so many gifted people that get side-tracked by the trials of this business," she says, "They don't think they should feel devastated after a rejection, or they think they should know exactly how to do everything that running a business entails. The result is awesome creatives who abandon their creative dreams, thinking they're not good enough to pursue them, when in fact, that's not true." For every creative, dealing with rejection can be hard. It is most difficult because creatives can take being spurned personally - after all, our work is so personal to us. But, before rejection even comes our way, there is the fear in putting our work out there for all to see. For creatively self-employed people, that means displaying art and marketing themselves to succeed.

Marianne Roosa, a graphic designer and illustrator from the Netherlands, believes that success is all about who you know these days, and admits that she's not very good at approaching people. Now that she's on her own, she knows that seeking out new clients is a vital aspect of the business - but for her, it's very stressful.

"I really need to get over my fear to approach people", says Roosa, "If I could do that and be more

confident about my work, then I know I could have more success".

Chris Tomlinson, a graphic designer based in Illinois, says that he deals with rejection from his work on a monthly, if not weekly, basis. "I handle rejection a bit poorly, but I never express that feeling in front of a customer/client. And I never show that side to friends, family or business associates", says Tomlinson. He goes through three steps of emotions when he gets rejected; firstly he is upset, then he's downright angry and finally, he becomes focused. That's when he looks back to see where he may have failed. He looks at each situation as objectively as possible to determine why he wasn't chosen and how he can make his service better the next time around.

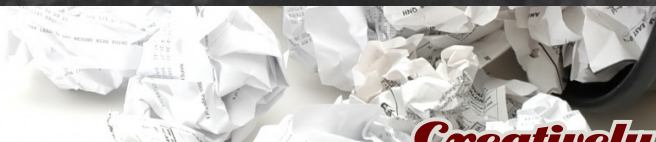
If you notice that you're taking rejection personally, or letting it negatively influence your work, ask yourself if the criticism is viable. If someone on the street doesn't like your work, it is just a matter of personal taste. But if an art instructor or famous artist comes up with useful solutions to improve your work, you may want to take him or her up on that. It's really

all you can do. When creatives can cool down and examine the situation, they avoid built-up tension and needless anger. Regrettably, rejection will come along for creatives. Submissions will be rebuffed. Freelancers will lose clients. But it's the awareness to strengthen oneself, and to practice persistence, that will turn rejection into something to learn from - something that can, in fact, help you to improve your craft. No matter how you gain confidence, you can rest assured that, with the power of time, it will come.

M.J. Ryan, an author and consultant based in California, says that many creative people do not understand that there are ebbs and flows to the creative course. When artists and writers go through a down cycle, they feel empty and can think that it is the end, or that they're not good enough, or that it's time to run back to corporate safety. But that's not true, says Ryan.

She doesn't

Creatively Self Employed



Creatively Self Employed

offer a step-by-step plan for gaining self-trust, but does say that the best way to build this up is to play on past successes. If you're starting out as a graphic artist and don't have a client in sight, then, think about, for example, the art show where you successfully exhibited during college. Remember your successes, even if they are not directly related to your field they can be used as motivation. Once you're motivated, you can put yourself out there a little.

Will rejection come? Sure. But, as Ryan emphasizes, it's all part of the process.

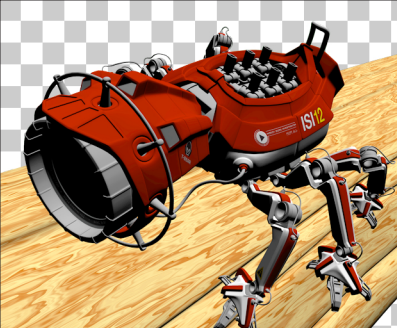
Confidence and trust in oneself will naturally build as success is tasted, offers Ryan. And so, for those who have already taken the plunge, they're learning that they can use their library or bookstore to find out how to set up an invoicing system, instead of panicking over numbers. In Scher's case, building a support system helped her to battle loneliness. "If creatives stick with it, they can succeed in their businesses. They just need to be aware of what kinds of issues they'll face, and seek out that voice that tells them it's OK to get stuck or down. And then find ways to help themselves," says Fischer. "Hopefully my book will do just that."

Kristen Fischer is a freelance writer living in New Jersey. Her book, 'Creatively Self-Employed: How Writers and Artists Deal with Career Ups and Downs', will be released in December. More Details can be found at www.creativelyselfemployed.com

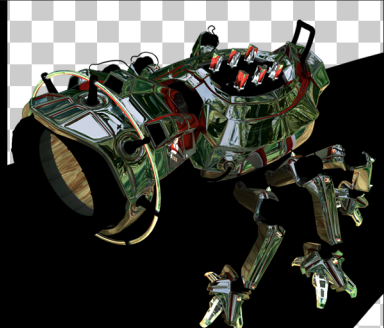
Creatively Self-Employed

How Writers and Artists Deal with Career Ups and Downs

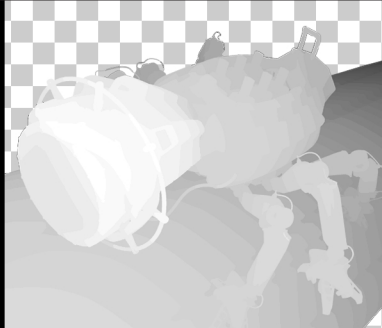
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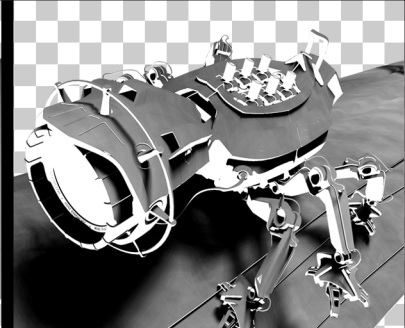
COLOR



REFLECTIONS



DEPTH



SHADOWS



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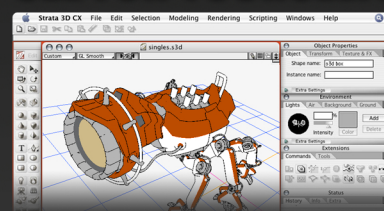


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Galleries

This Months Gallery includes:

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Alon Chou





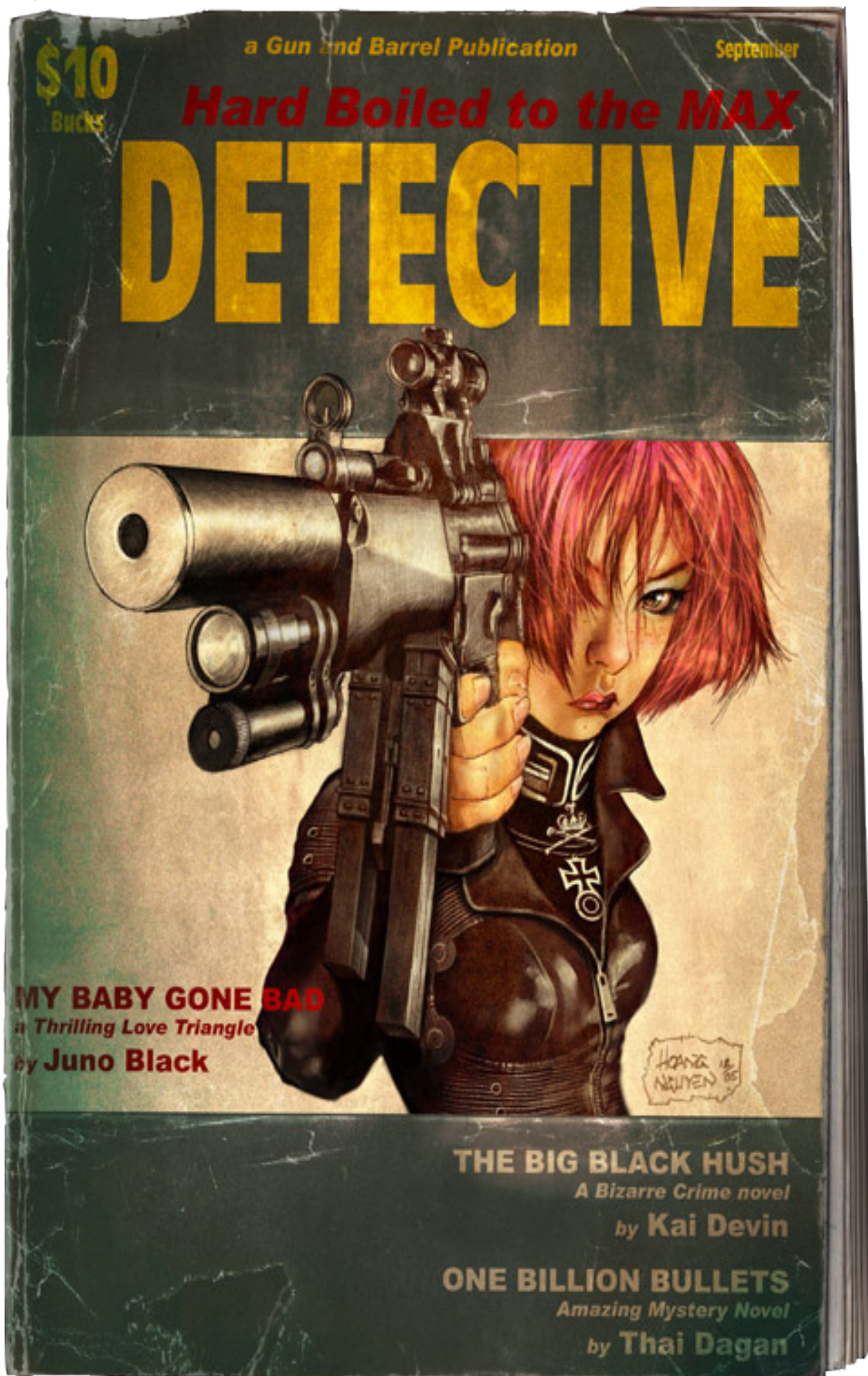
***Hard Boiled
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Follow an in-depth
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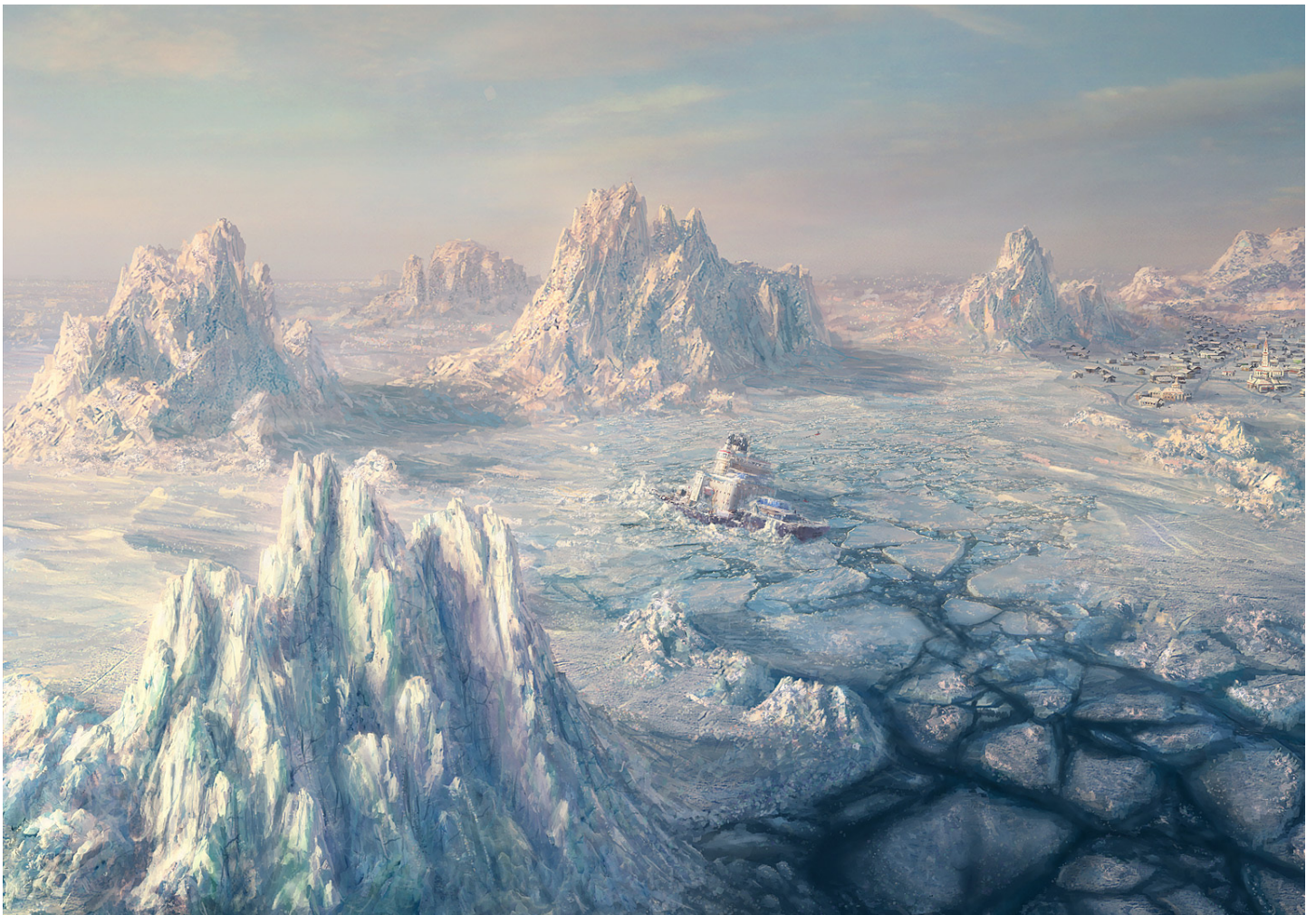
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Environment: Icescape

Daniel Kvasznicza

daniel@inetgrafx.at

www.inetgrafx.at



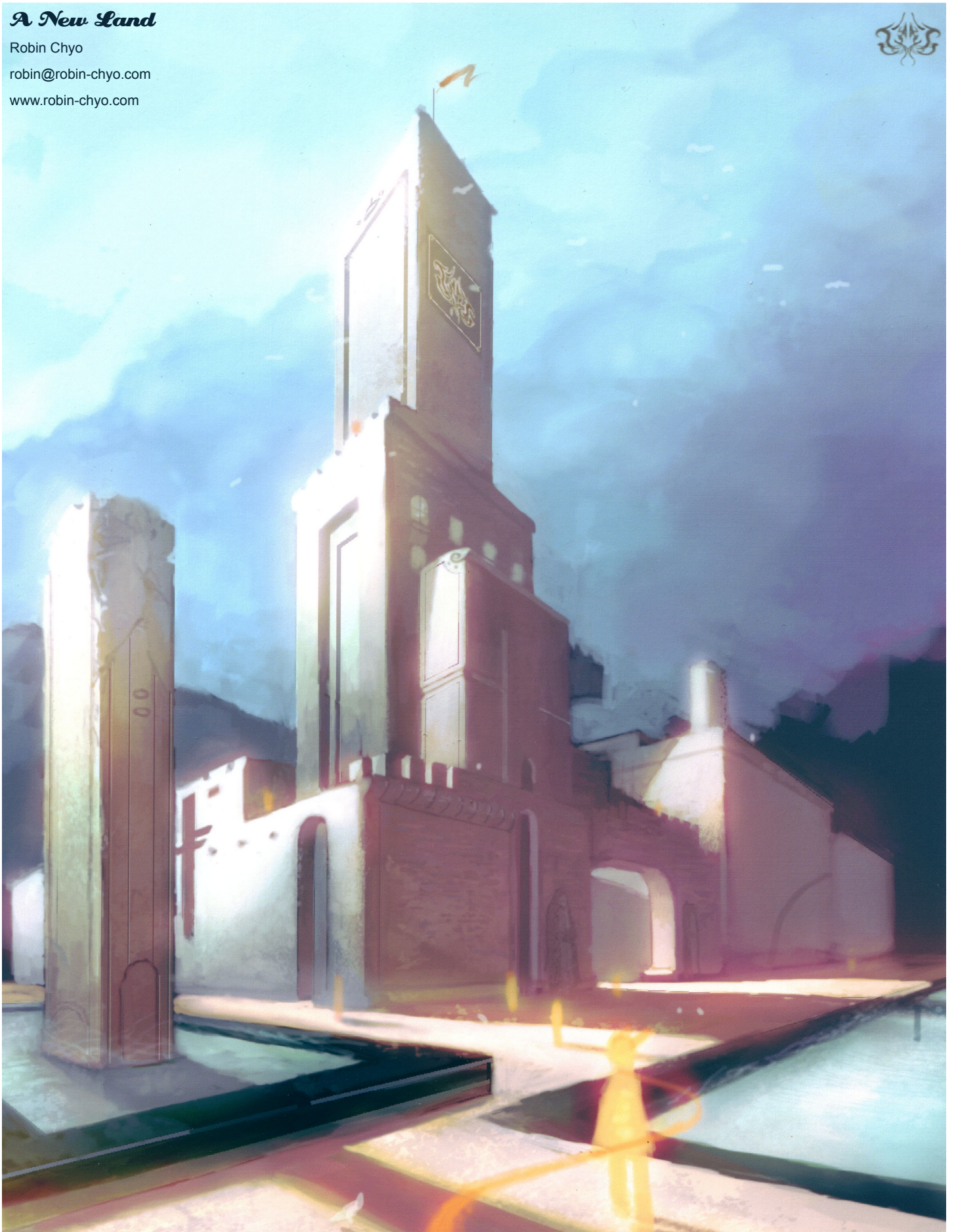


A New Land

Robin Chyo

robin@robin-chyo.com

www.robin-chyo.com





Lya

Mélanie Delon

esk@eskarina-circus.com

www.eskarina-circus.com/

Follow an in-depth interview with Mélanie
in a future issue of 2D Artist Magazine.



I'm willing

Alon Chou

along1120@yahoo.com.tw

<http://cgmeet.com/alon/weblog.php>

Follow the step-by-step tutorial on the creation of this image later on in this
issue of 2D Artist Magazine! ...



***The Rabbit
Strikes Back!***

Michael van den Bosch

michael@motionchannel.com

<http://www.motionchannel.com/>



Mea culpa

Erich Schreiner

e.schreiner@t-online.de

www.drakken.de

You can follow the 'Making Of' this image
in a future issue of 2DArtist magazine!





Elisha

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rishikesh.nandlaskar@rediffmail.com



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"ZBrush has initiated a renaissance on sculpture. It's the first and only sculpting software that gives the artist freedom to work creatively without the constraints of conventional modeling packages also eliminates the need to work with physically based maquettes because it is, better than clay, more intuitive to use, and far more productive."
- Geoff Cambell, ILM Senior Model Supervisor



This method may not make any sense to you at first, but this method is the result of all my digital experience, since I first started practising 2D digital art. This a step-by-step tutorial of how to create 'Collar Of Magic Pearls'...

COLLAR OF MAGIC PEARLS

CREATING A 2D IMAGE FROM SCRATCH

John P. 2006

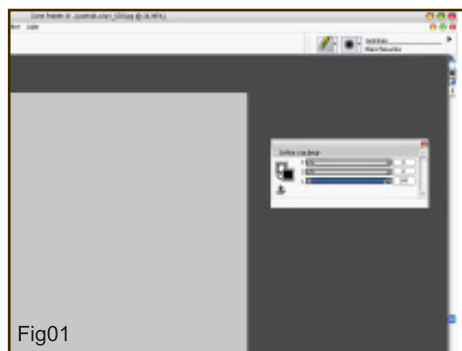


COLLAR OF MAGIC PEARLS

-CREATING A 2D IMAGE FROM SCRATCH

At first, I tried to create a simple step-by-step 'making of', illustrated with additional images. But in writing it, I realised that a lot of the techniques and software used, were to develop the 'making of' into a tutorial. The English translation of this article also results in a big personal effort of mine, since English is not my native language, and I admit to have been better at my studies in drawing, than English, at school. However, my willingness to share my knowledge with more of the digital community is now much greater...

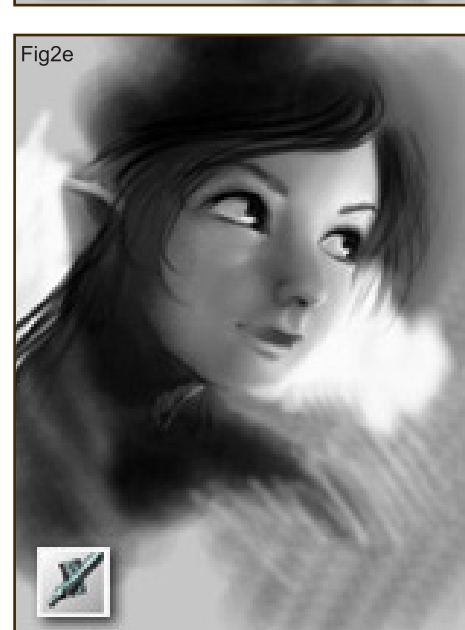
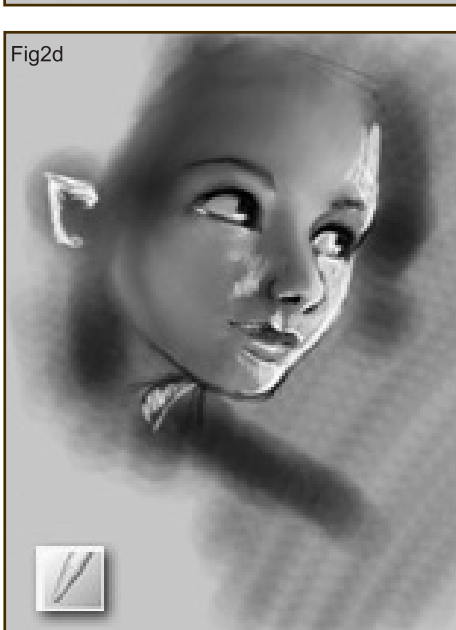
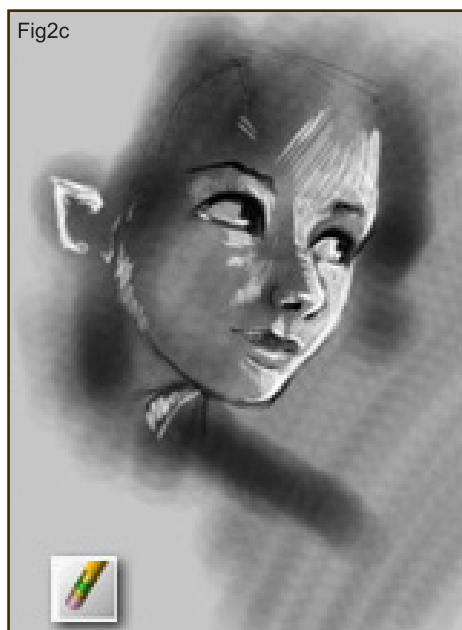
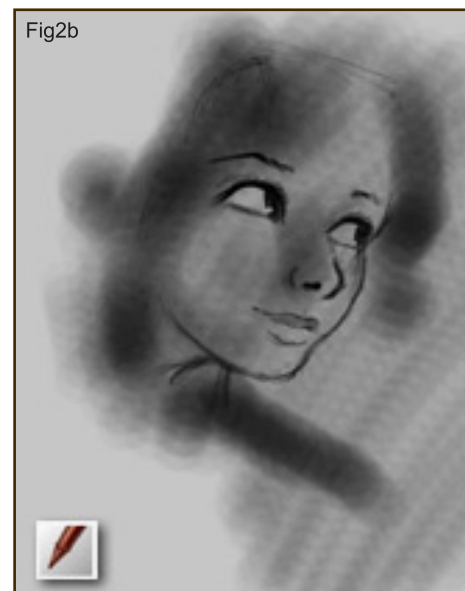
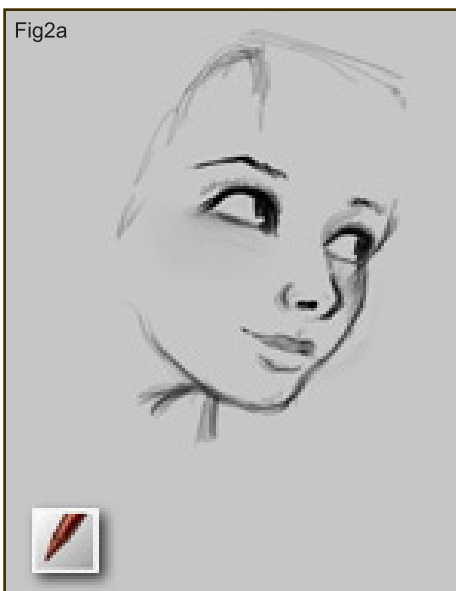
Fig.02a-e: Five screen steps and icons of Painter tools as examples of the work.



Setup

This painting was made using a combination of software: 'Corel Painter 9' and 'Adobe Photoshop Cs2', however most of the techniques explained in this tutorial will also be applicable to other 2D programs. I have reserved space at the end of this tutorial for the conversion of the following programs: 'Artweaver' (free, fig.01) and 'Gimp' (free and open source). Firstly, I begin by launching Painter. I prefer this software for global creation, as there are a lot of pre-made tools here to satisfy my needs and it helps me to remember my old work as a traditional artist. I often start with a simple black marker on a warm, light-grey canvas. The size I use is

always around 2000x2000. I usually start by a 3000x3000 square and crop the canvas to suit my requirements. Here, I directly enter the value 2970x2100 pixels to be sure to have a ratio equal to A4 - the normal-sized European paper (almost equal to the 'Legal' standard for the rest of world). **Tip:** If I wanted to make a 16/9 ratio, I simply enter 1600x900. For my work-flow organisation, I like to work with the Hue/Saturation/Light, a panel of custom tools (more short-cut tools than custom) and a standard colour selector. I like to keep the layer panel reduced next to my toolbox, to keep an eye on whether I need to add or change an effect if I'm not too sure about a layer. Usually, I like to work without layers, as I would with a normal drawing.





tutorial **Collar Of Magic Pearls**

Black & White Drawing (See Fig.02a-e)

I start with a simple line drawing, using thin marker tools. I try to start out working with good shapes. (Fig.02a). I then enlarge my tool to quickly create shadowed areas (Fig.02b). Setting the background to white, I take the eraser and place add some highlights (Fig.02c). Taking the blender tool, I start to smooth the light/shadowed areas (Fig.02d). With an airbrush, I make my shadows darker, and my light areas glow more brightly (Fig.02e). See Fig.03 for a close-up detail of the work. I continue the same process; adding details with marker/airbrush/eraser and blending my shapes. The main idea progresses gently. At first, I wanted to add a skull ring, and to represent dark elves, however, I decided that violet skin and red eyes could be too “disco” for my colour preferences. Even when I’m working with black and white colours, I try to imagine the colour value. It is necessary not to have the colours too dark or too light, which is why I try to keep neutral zones that will be the best places to express the colours (lips/skin, etc.). Fig.04 is a mirror image of the work, which is a good way to refresh the eyes and spot any mistakes! During the process, I mirror the drawing a lot (I even have a shortcut on my Wacom Express Keys, as I work with an Intuos3), as this is the best tip to see mistakes. It wakes up tired eyes and self-criticism (your brain believes it’s a new picture, and directly starts to analyse differently!). The arrows in Fig.05 shows a part of the face is too large and the mouth is slightly not “axed”.

Composition Enhancement and Re-sizing

Firstly, “save and go to” Photoshop. I always prefer to do any modification, moving of areas/re-sizing of the drawing, etc. in Photoshop. With practice, it has become easier this way. I aim for good composition using three simple methods: (1) draw lines from corner to corner - the “big cross” - to show the dynamic axis of reading pictures; (2) 1/3; 1/3; 1/3 - cutting into 9 frames - to show where to align the Vertical-Horizontal main lines (not

in a boring way); (3) 2 circles - drawn to show a representation of the 2 circles of the eyes and the focal point in the middle where detail will be observed first. It can be interesting to place circular main lines around shapes to make the effect more efficient. Of course, I don’t usually draw these compositional lines - I simply imagine them when I need to - but if you are used to drawing then you will subconsciously build your picture in

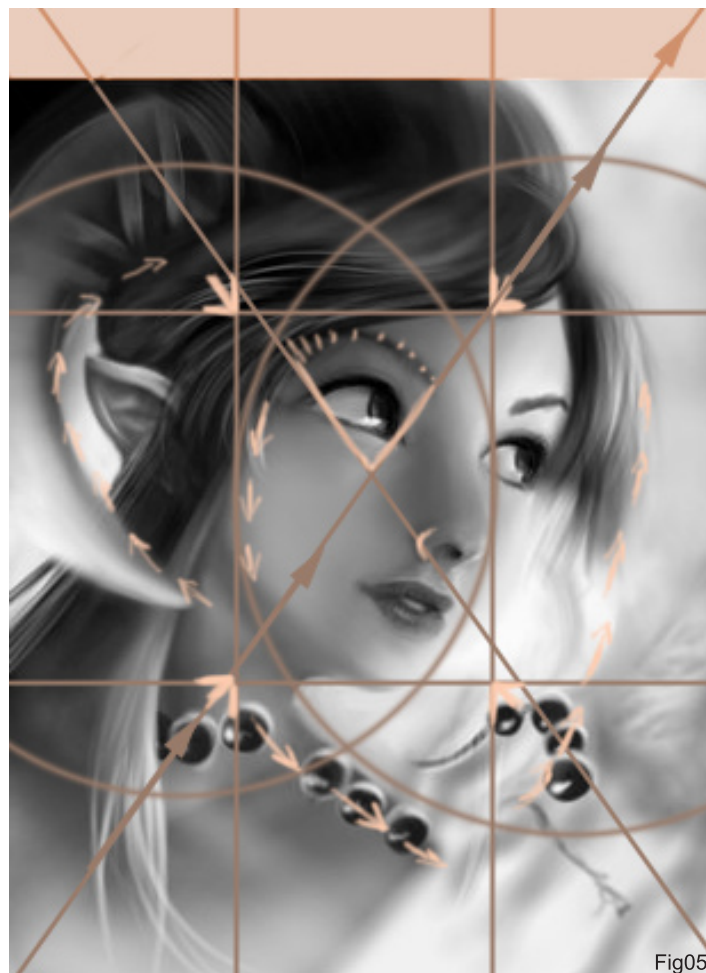


Fig05

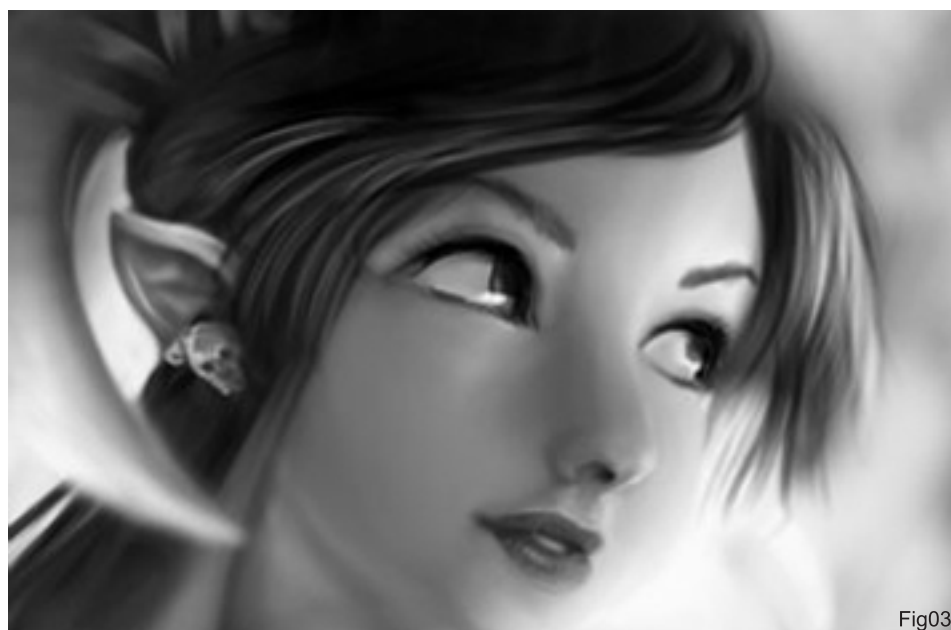


Fig03

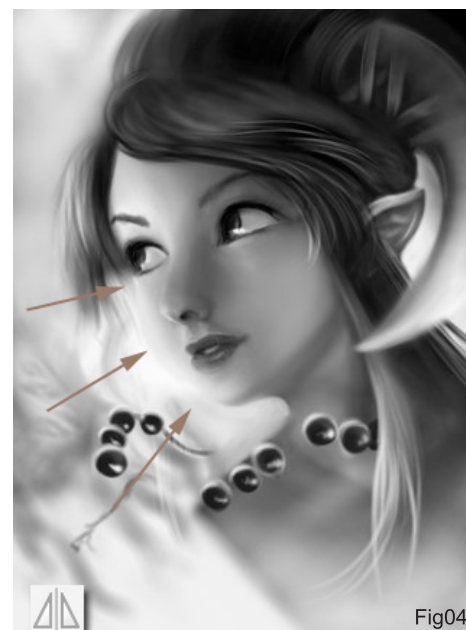


Fig04



Fig06



Fig08

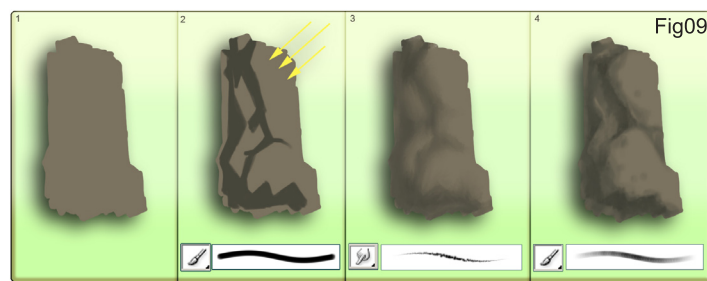


Fig09

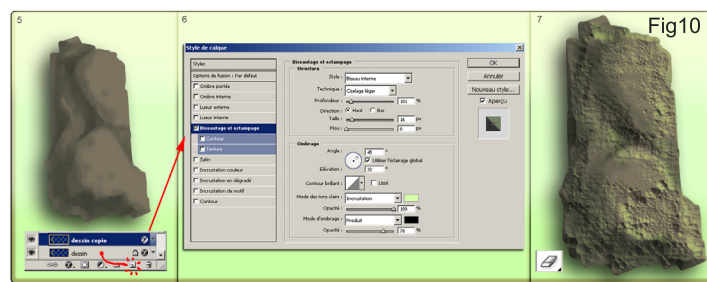


Fig10

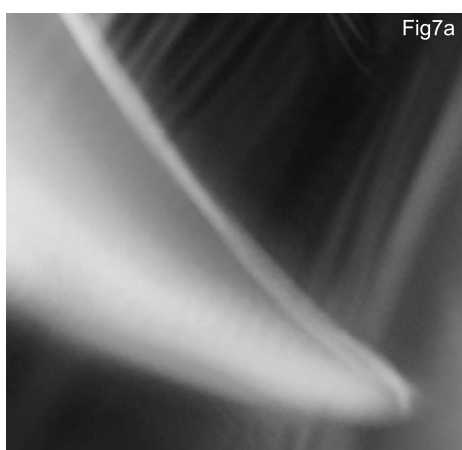


Fig7a

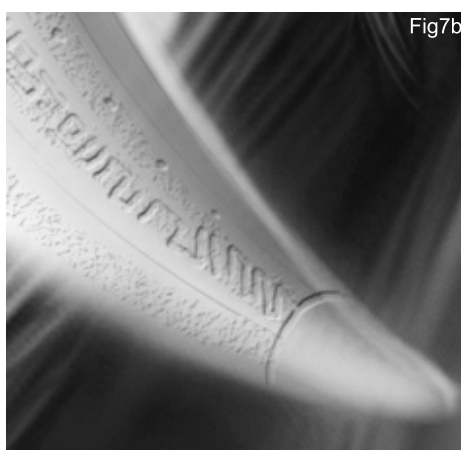


Fig7b

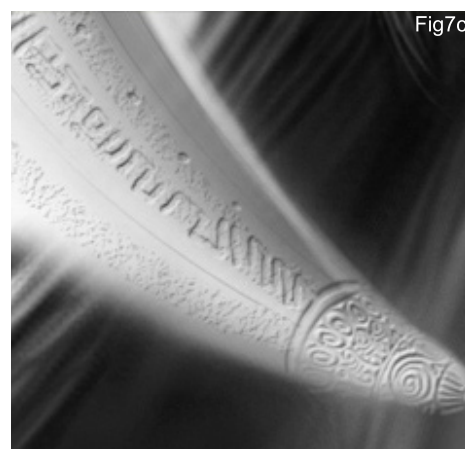


Fig7c

this way. For now, it is best for cropping and re-sizing your picture, which is why I added a soft pink area to the picture, to achieve better composition (Fig.06). Hand-drawn details are made using a digital airbrush with Painter. "Save and go to" Painter, then with a thin airbrush simply define the main details. Most of them are made using a simple black or white line, using a mixture of different pressures on my pen.

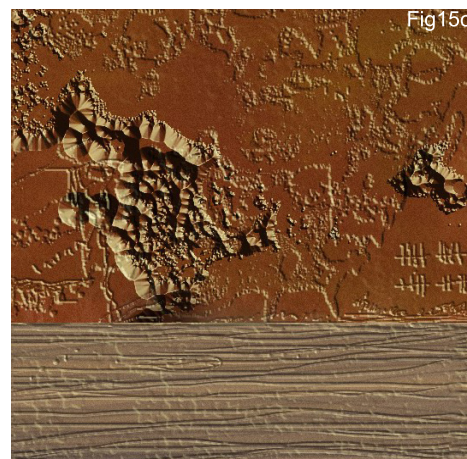
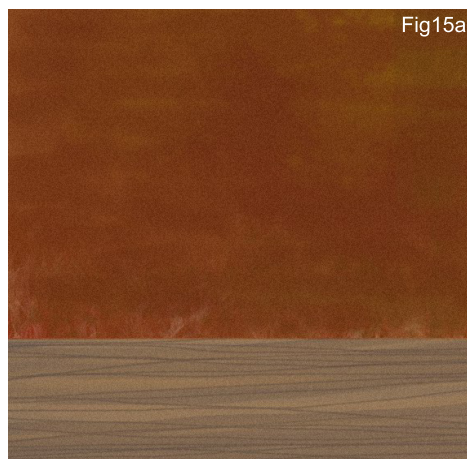
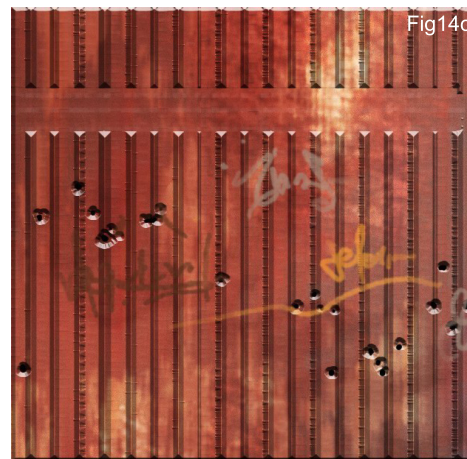
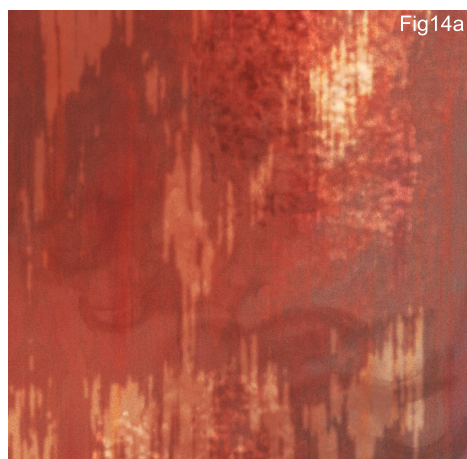
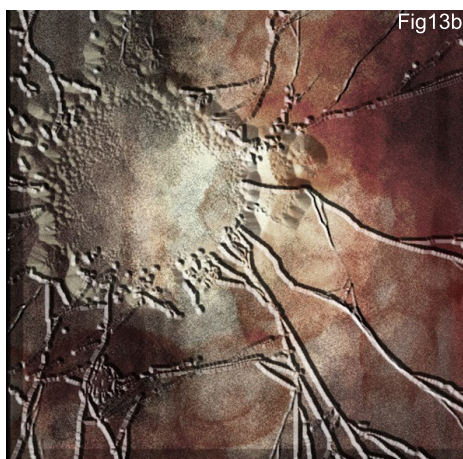
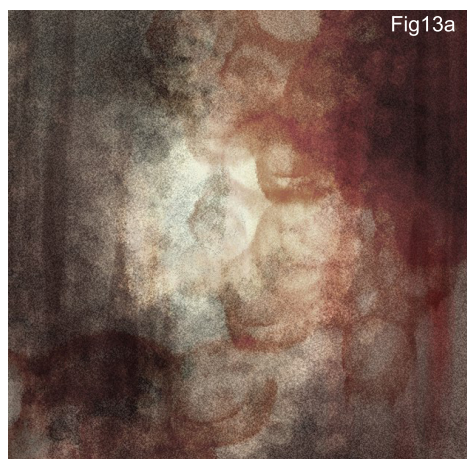
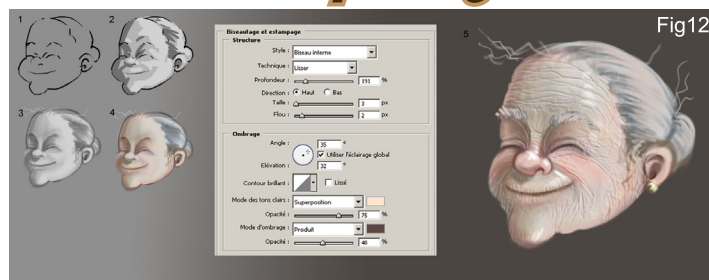
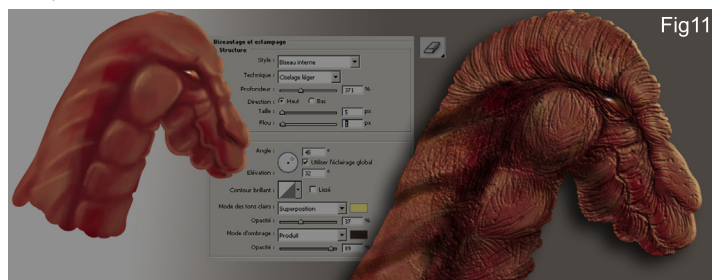
Emboss & Engrave

(See Fig.07a-c). From left to right: (a) the horn without emboss and engrave; (b) the horn with one layer; (c) the horn with the final layer. One method I prefer is to add some cool details, using an easy technique which I have learnt

from forums and websites: "save and go to" Photoshop; duplicate your background layer; apply an emboss/engrave effect on the new top layers; then draw with the eraser on - easy! You can change the parameters of the effect to have coloured shadows/light, and alter their direction (Fig.08). The only thing to take care of, is the frame on the border that appears around the second layer (square, embossed appearance). At the end of your engraving work, apply the effect and erase the border of the top layer. You can now collapse your layers and repeat the process to include a lot more detail.

Bump your textures

The complexity of this effect warrants a brief tutorial (Fig.09): (1) Draw a rock on a new layer using a basic brush; (2) draw some solid shadows; (3) blend them using the smudge tool (increase the "step" value of the smudge tool to make it work faster & better); (4) using a brush, add some finer details, such as the material colour (Fig.10); (5) duplicate the layer of your rock by dragging and dropping onto the "new layer" icon; (6) double-click on the right part of the layer to add an effect, choose emboss & engrave, then try to imitate the above settings; (7) on the top layer, use an eraser and set a good sparkled 'grunge' shape - erase, and the relief appears! Here is a quick example which I



made to help you understand when to use this technique (Fig.11 & 12). This little touch always adds a little more life, and doesn't take too long when you thin of the number of details generated. There are other examples, such as flat textures, which can also interest 3D artist textures. Step 1 is without a bump map, and steps 2 and 3 use different bump maps (Fig.13,14 & 15). The bump map was made using 3-4 layers, to give different levels of engraved



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details. The lowest layer utilised a lot of line, using a 1-pixel wide tool to create grunge lines on materials. The biggest, was a large eraser to write inscription on the horn, on the left of the painting (Fig.16). Engrave and emboss effects layers are in action here.

Colours (See Fig.17a-c)

The colour steps are made on a separate layer, which will incrust colours on to the grey painting. To add colour, we create - on the top of our layers (I collapse them all, so I kept only one black and white layer open) - a layer with the "colour" fusion mode. This layer will transform the grey value in the colour tone applied to that value. I start to apply a green colour,

over all colours, and add additional colours to the painting step-by-step. I discovered this technique in a 2D painting tutorial by Steven Stahlberg (have a look at his portfolio - he's a CG master! (I'm a big fan!)). To explain colour schemes, I have used tones/colours and arrows (fig.18). A good trick for a skin tone is: (1) A little blue/violet on the eyes; (2) a touch of warm, red/blood colour on the cheek; (3) a little violet around the corners of the nose; (4) add more red and saturation to the nose and ears.

Layers and Details

See Fig.19 for a screen-shot of my working method in Photoshop. As usual, my favourite tool is a palette of hue, saturation and lightness

Fig16

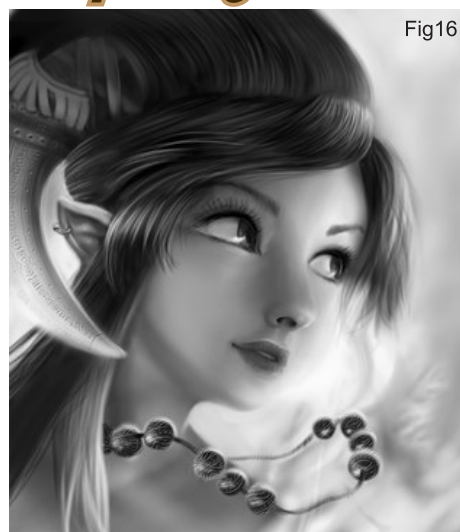


Fig17a

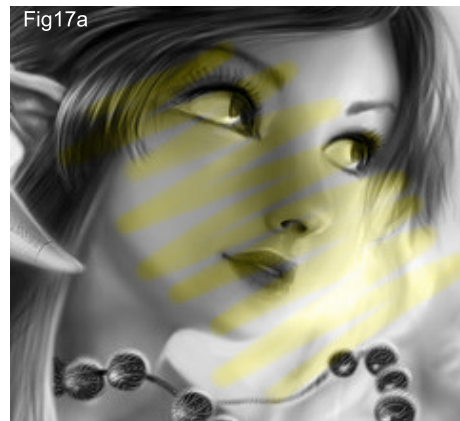


Fig17b



Fig17c

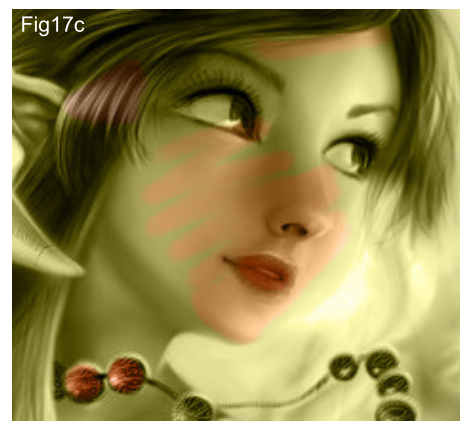
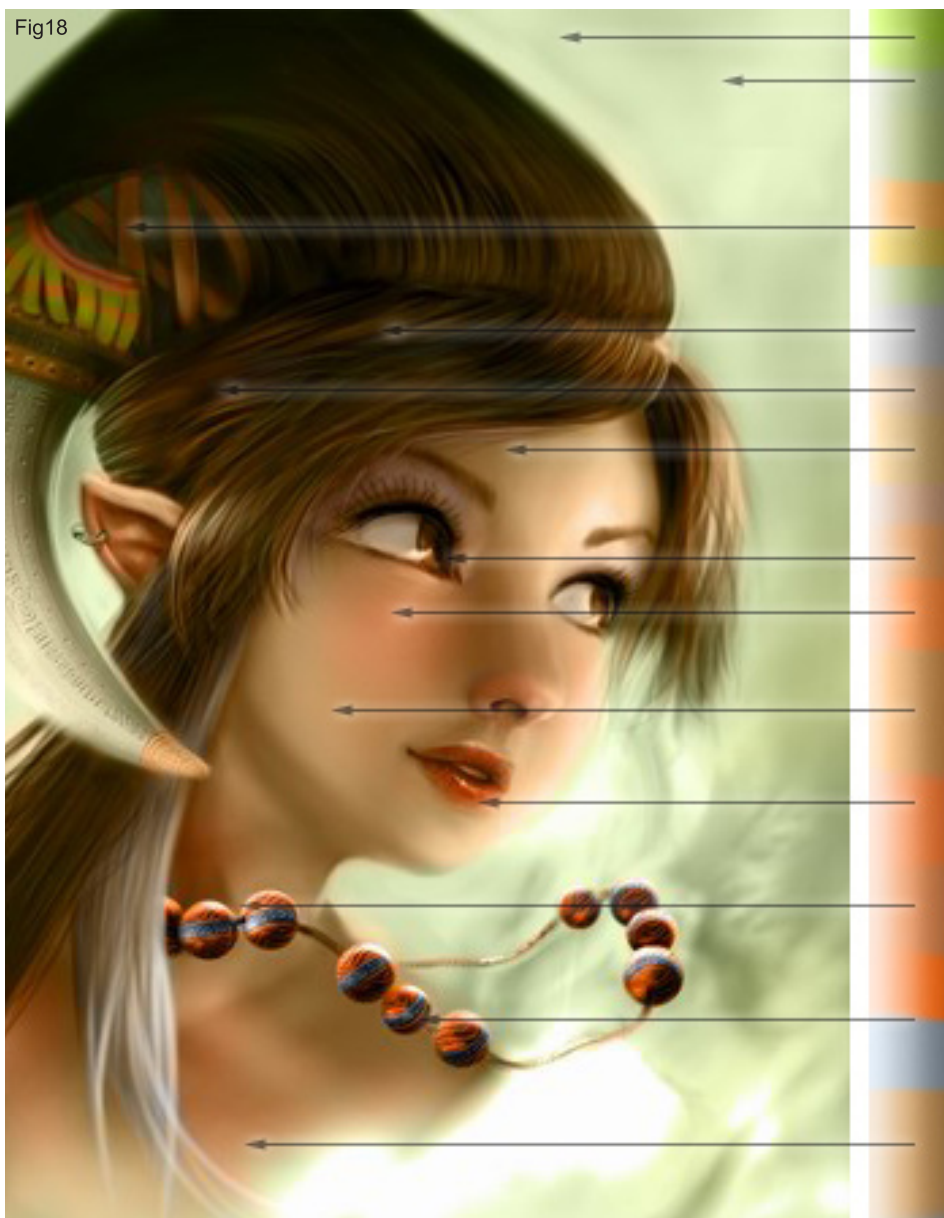


Fig18





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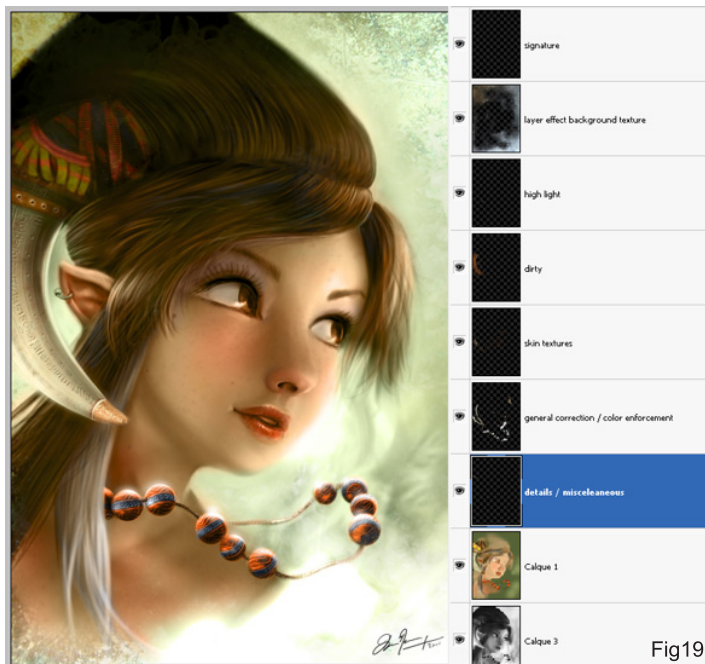


Fig19



Fig20

(HSL) selection (Fig.20). Details of my layer composition for the artwork can also be seen here. I keep the 2 layers (in the example above, "calque" is the default French term for layers in Photoshop, which means "copy") and add as many layers as I need to get my picture as I want it. The layers just enforce some colours simply by using an airbrush, adding highlights, adding some grains of skin and texture to the pictures - which is all fairly easy to do (Fig.21).

Tips and Tricks

Two tricks after finishing, to make your picture even better (for publishing, etc.): go to a 3D gallery; browse your favourite artist pictures; analyse their artwork, and try to comment on their pictures constructively. After this, return to your 2D painting. It's good to have another in-sight, so post your final image in a WIP forum, as the one on TDT3D (<http://www.tdt3d.be/>) - experts and hobbyists will happily give you precious advice to enhance the quality of your own artwork.

References

Most photographs are already the artworks of a photographer/artist, so you mustn't copy them - even if you like the shadows/characters - it would still be a derivative of an original artwork! Another way is to be a drawing master and to



Fig21



have a mental image in mind. The last way is to use your own reference material, from your personal photos. It's not easy to ask all of your friends to pose for your artwork, which is why I find my working method most efficient - using 3D software which is distributed freely, for example 'DAZ3D Studio' with Mike and Victoria models (<http://www.daz3d.com/program/studio/index.php>), which is likely to have models with the ability to move their arms, change their pose, change lighting and background, etc. For this artwork, I didn't actually use this method, but I have simulated the method for you here, as I would have done it if I had needed to (personally, I use Daz studio for my hand & foot poses and for an idea of general lightning). I have included some screen-shots to demonstrate the helpfulness of such software (Fig22). The interface is full of great things, but the best way to learn is by reading the help section of the software (Fig.23a-c). Fig.24 shows the wire-shading rendering inside the 3D viewport (Fig.24). Rendering is perhaps not as realistic as a photograph, however it's a good base to start an artwork with an idea of how the light will move on a face. This job was approximately 15 minutes quicker than undertaking a big internet search for photos, or asking a friend to pose for me.

Conversions

I have detailed some conversions which are useful if you desire to use other software to create your work. This will not reproduce the tool effects of Painter and Photoshop, but will help you to have a similar method to work with software from 'Gimp' (free and open-source) and 'Artweaver' (freeware), and will concern only the important points. (1) Smudge tool/ blender tool - to mix the colours; (2) apply a bump map; (3) apply a colour layer to colour your artwork; (4) for a Windows user, the ideal method is to work with Artweaver because I work with Painter and use Gimp as I use Photoshop. It is ideal to begin your investment in your 2D digital painting studio with a purchase of a graphics tablet, without thinking about software, because this studio is completely free and legal to use.

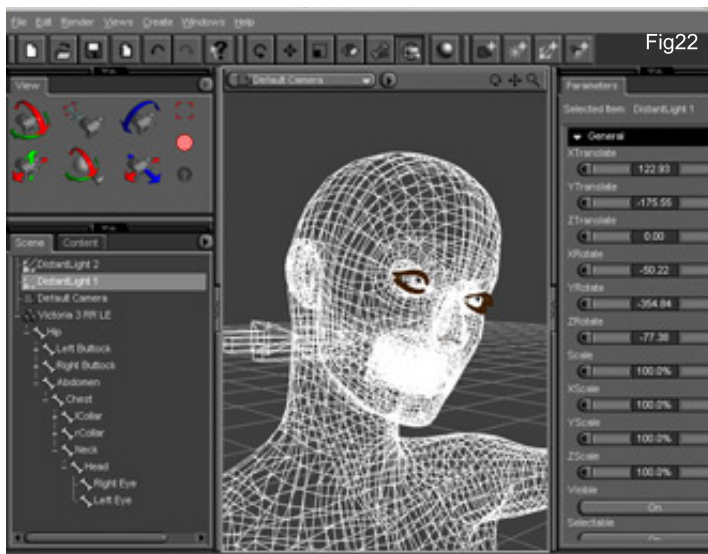


Fig22

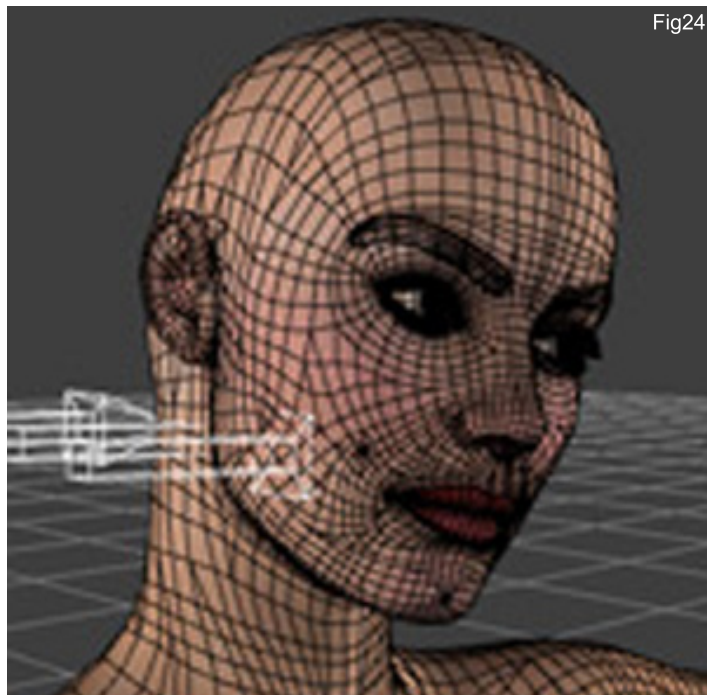


Fig24

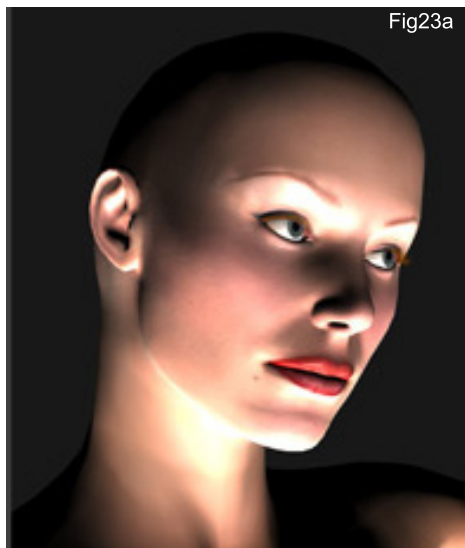


Fig23a



Fig23b



Fig23c



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Conversion for Gimp

Gimp is surely the most famous free and open-source 2D editor, and can be downloaded for all systems - Win/Mac/Linux - and is still in use by a large community. The version which I like to use is a portable version of the 2.2. This version can be on a USB Key, as well as your "drivers" for your "graphics tablet display". It's ideal to have all of this on a USB key ready to work with anywhere on a computer. Gimp is a free and open source, so it will be legal to install it on another computer, or to execute it from the USB Key anywhere. That's why it's such a powerful 2D tool to consider in professional work. Use the smudge tool configuration to blend artwork efficiently - see Fig.25 for a screen-shot of the general organisation. Bump is supported by Gimp but is not as efficient as the Photoshop method. A sphere is airbrushed onto the base layer (Fig.26), then a new transparent layer is added (Fig.27). Draw onto it with a hard brush to engrave a pattern (Fig.28). Fig.29 details the menu: "Filter>Map>BumpMap". Fig.30 shows the Filter Bump map in action. The result, with 70% opacity set to "overlay" mode can be seen in Fig.31. See Fig.32a-b for the colour layer, where I experimented with a 5-minute colour test, made using Gimp, with some saturation tones. (Apologies for the colours used here - I randomly selected them to illustrate this example.)

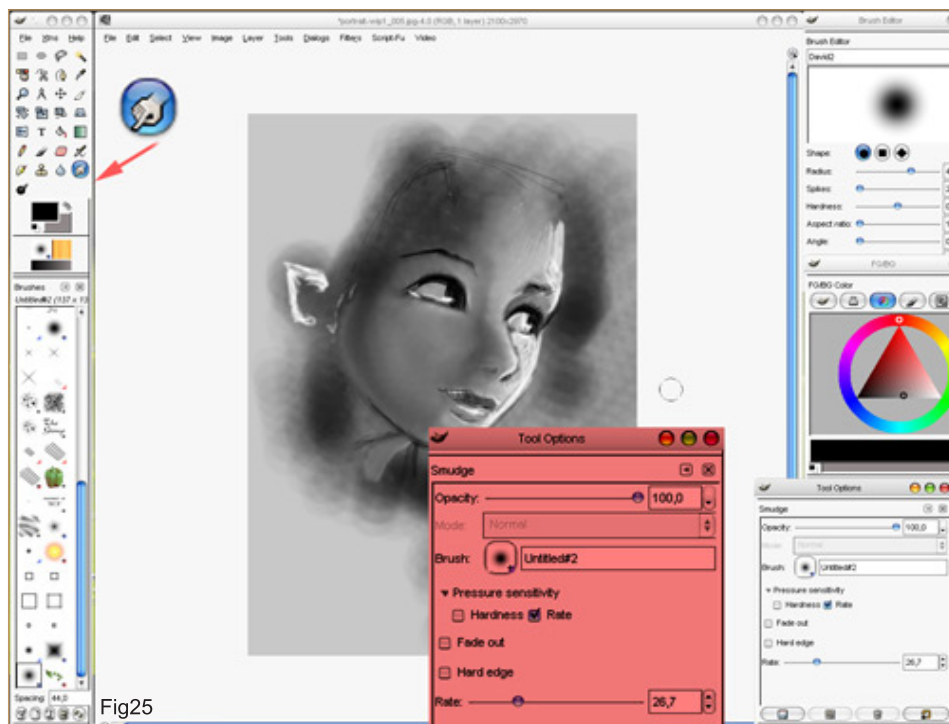


Fig25

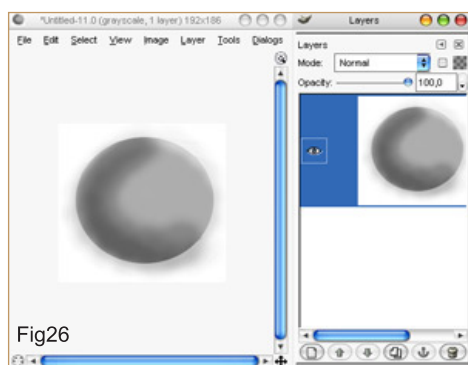


Fig26

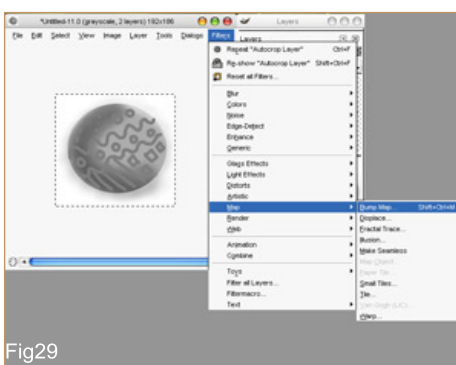


Fig29

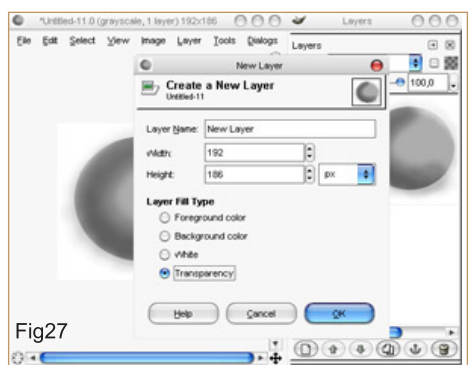


Fig27

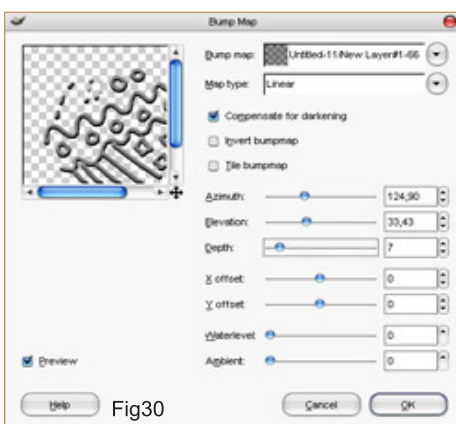


Fig30

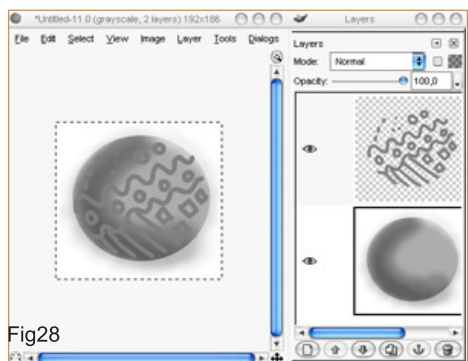


Fig28

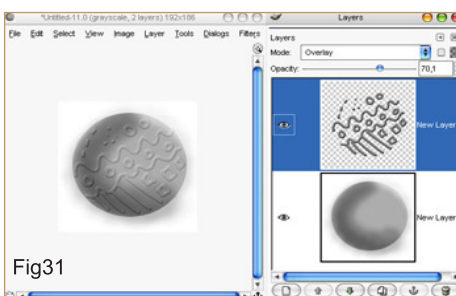


Fig31

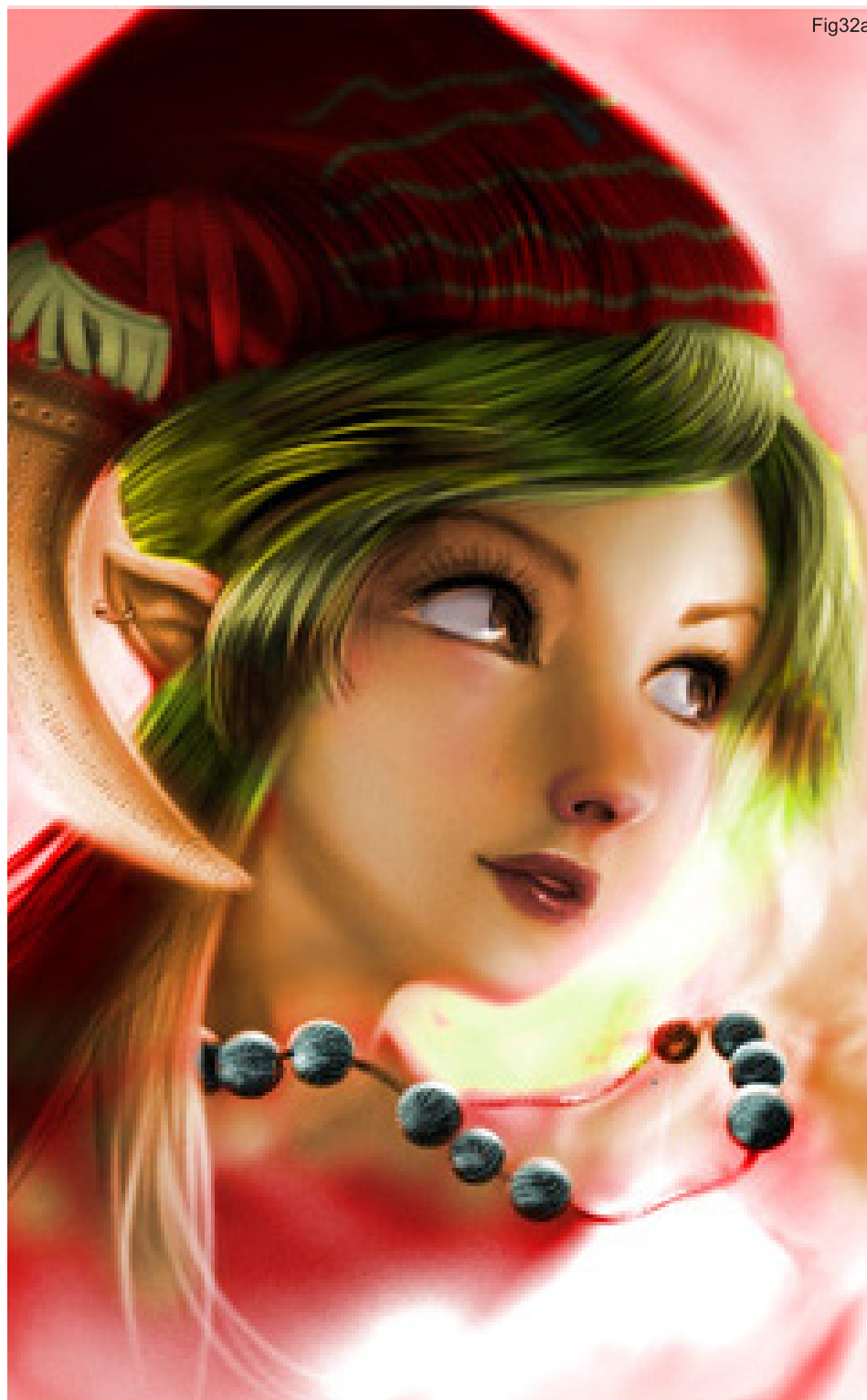
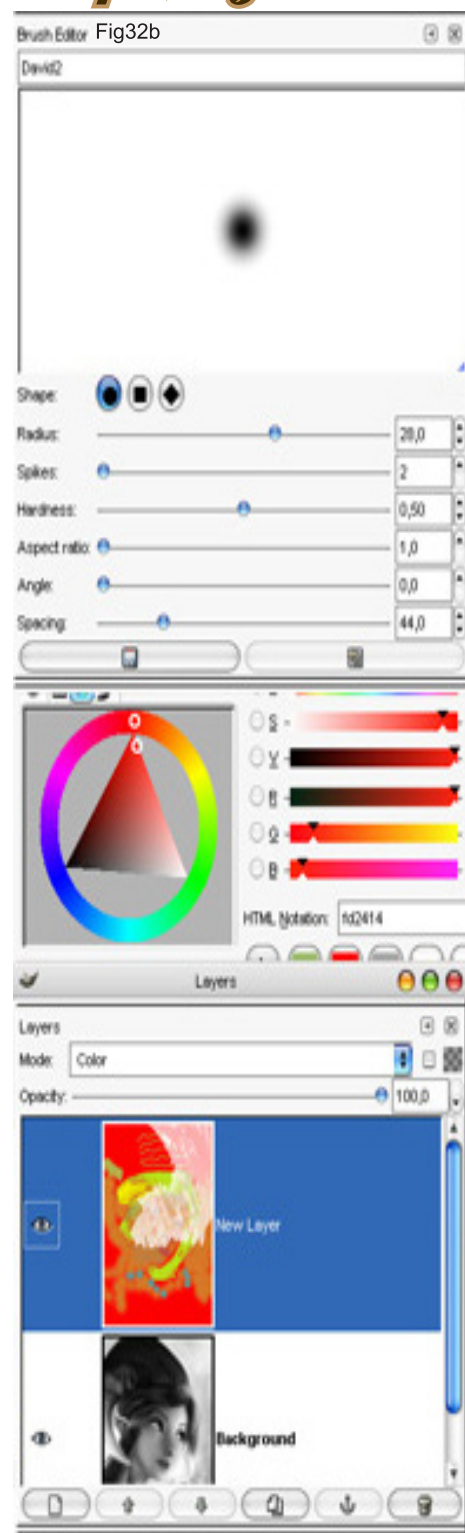


Fig32a

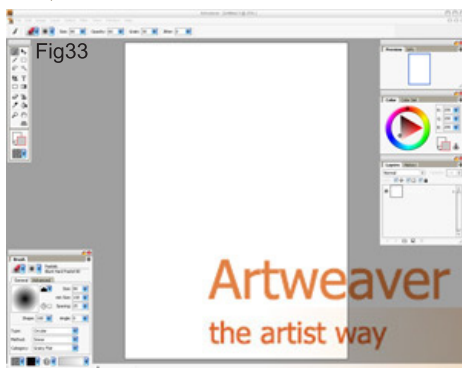


Conversion for Artweaver

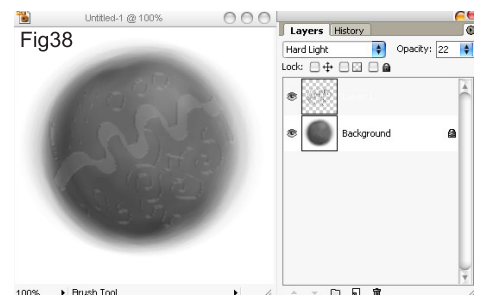
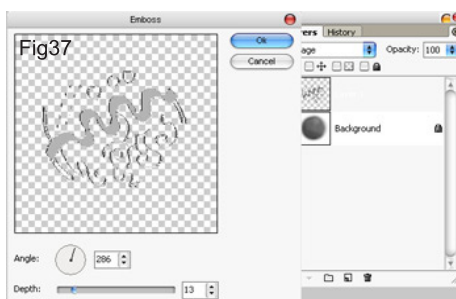
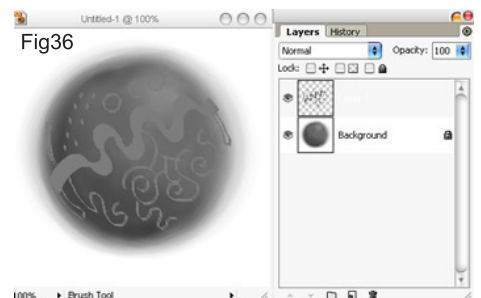
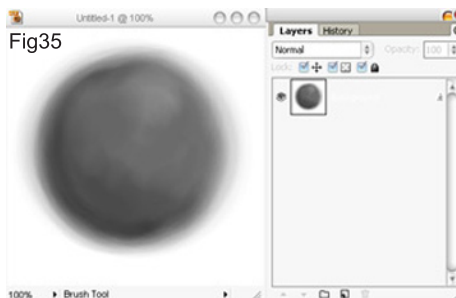
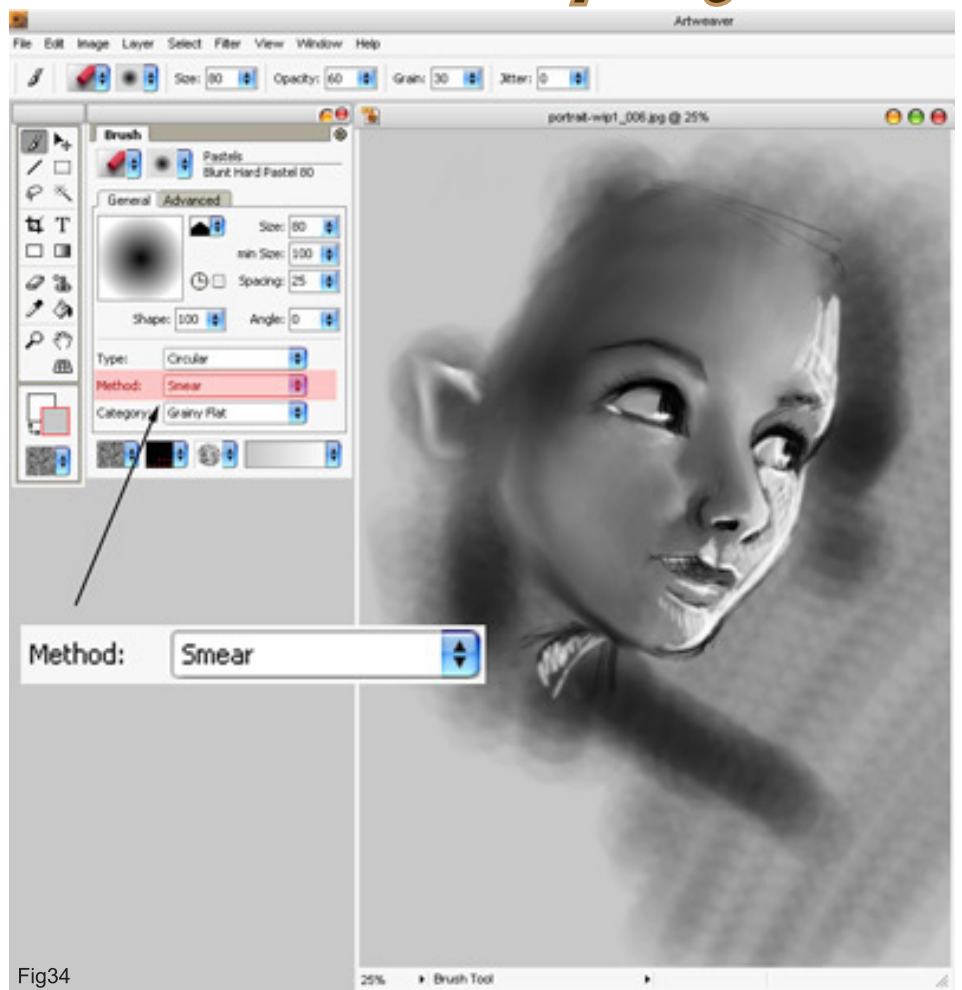
Artweaver is a Windows Freeware program, by Boris Eyrich, to simulate natural brush tools, such as 'Painter' from 'Corel' (See Fig.33). This software is excellent and will have everything that you need, all in one software, to work through this tutorial. What I personally like is: (1) the colour selector - the turning pyramid; (2)

many natural tools; (3) an incredible computing speed for brushes (since the previous version); (4) imitation of Painter and Photoshop mixed - so if you learn this one you will never be lost in other standard commercial and professional software; (5) the history, start-up launching speed, filters and extensions - AWD (Artweaver), BMP, GIF, JPEG, PCX, TGA, TIFF,

PNG, and PSD (has no layer support); (6) the pen tablet support for a realistic feeling and a lot of language support. For tool compatibility, select in the tools "Airbrush > Digital Airbrush". All of the tools are almost the same as in this tutorial (icons), so it will be easy for you to follow the same steps. For smudge/blend tools, use the Artweaver Brush editor (Fig.34),



which can configure any tools as a smudge tool. Brushes can be transformed to become a good smudge/blend tool using the "smear" option in the method. See Fig.34 for the blending of half of the face, made in artweaver quickly, using a 2970x2100 file size. A tip is to keep the height "spacing" value as just less than half of the brush size, so for example, if using brush size 80, the spacing for the smear should be optimal between 30 and 40. If using brush size 30, the spacing for the smear should be optimal between 12 and 15. Bump maps are not supported, but a trick is to quickly airbrush a sphere onto the base layer (Fig.35). On a separate new layer, add some patterned engravings (fig.36). See Fig.37 to see the filter "Emboss" in action, and with an Angle selector, see Fig.38 - the result, after a blur to anti-alias a bit of the rendering. For the colour layer, create a new layer in Artweaver, where it is easy to change the colour mode. See Fig.39 for a five-minute colour test, made with some red/violet/peach colours, which are blended extremely well on the grey tones (Fig.39). "Colour" layers in Artweaver are great - it may in fact have the greatest existing colour layers. In other software, colours layers are often made too unsaturated by mixing them too greatly with grey layers underneath. This is why yellow and orange are sometimes poor in this working method, but with Artweaver, the problem is solved! This proves just how much the software has a future place in the 2D professional industry. To finish, I would like to note the stability of the software that couldn't have a commercial test, such as 'Corel Painter' and 'Photoshop'. To work everyday, I prefer to use commercial tools, mixed with other



interesting software, including Artweaver. A note from the author of Artweaver: "This is still an early version of Artweaver, so it can come to error messages and program crashes. Through a small function range yet, not all menu entries

are occupied with functions. [...] Artweaver is still in development; therefore Artweaver does not possess all planned functions yet. Only if all functions are present and the stability is satisfactory, it will give a version 1.0." If you like

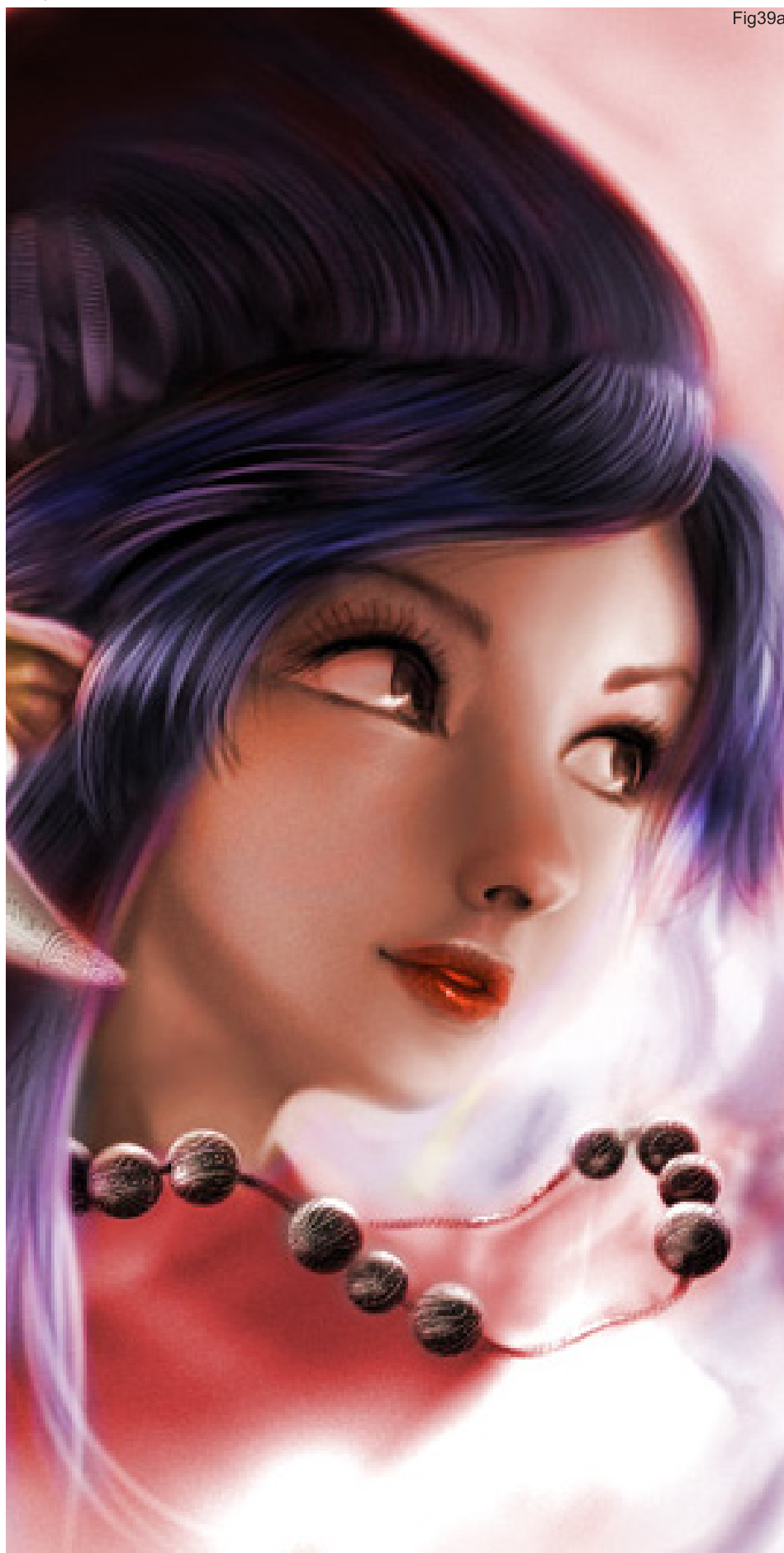


Fig39a

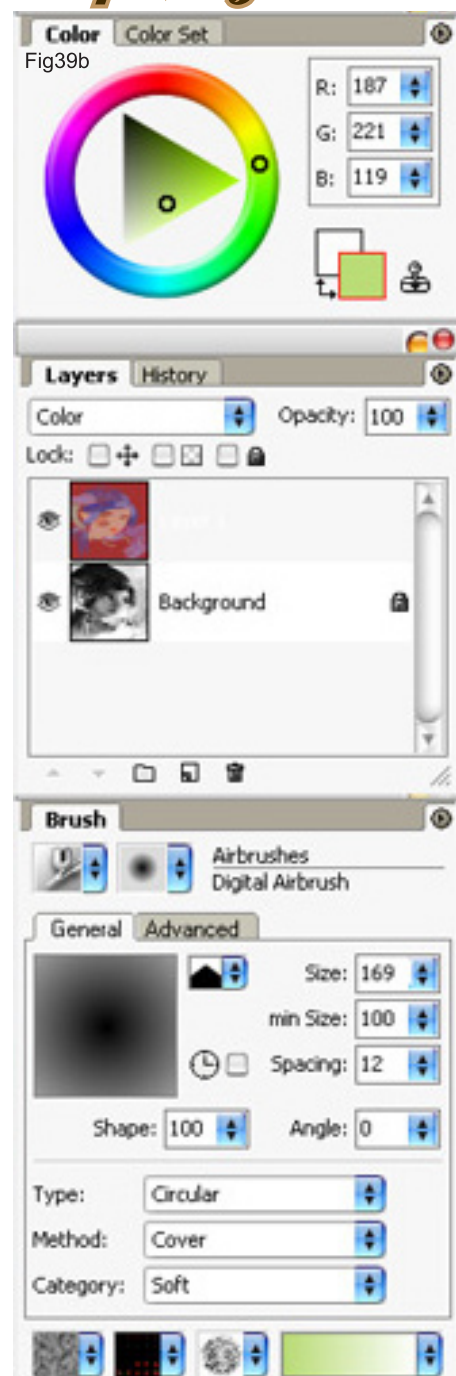


Fig39b

the freeware, please thank the author, Boris Eyrych, on the Artweaver official forum, and make sure to participate to his gallery with your work.



tutorial *Collar Of Magic Pearls*

I hope you enjoyed this tutorial!

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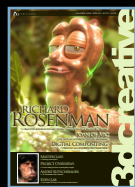
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I'm Willing

The importance of references

My concept is to create European architecture
- a Baroque ballroom with a sky-light... An old
gentleman invites a little girl to dance, whilst the
four sculptures in the near distance happen to
look upon them joyfully. The occasion is warm
and cheerful...





I'm Willing

Concept Design & Designing the Architecture

My original concept was to create unique European architecture: a Baroque ballroom - a well-illuminated ballroom lit by a skylight - with a gallery in the fore-ground. There is an old gentleman and a little girl in the foreground, where the old man invites her to dance in the warm and joyful environment. The original aim was to have all of these elements contained within one artwork (Fig.01). I bought a book on Baroque architecture and made some sketches, hoping to understand it more fully and to find new inspiration from it (Fig.02). I then drew a concept design sketch (Fig.03): there is a large French window in the centre, the roof is

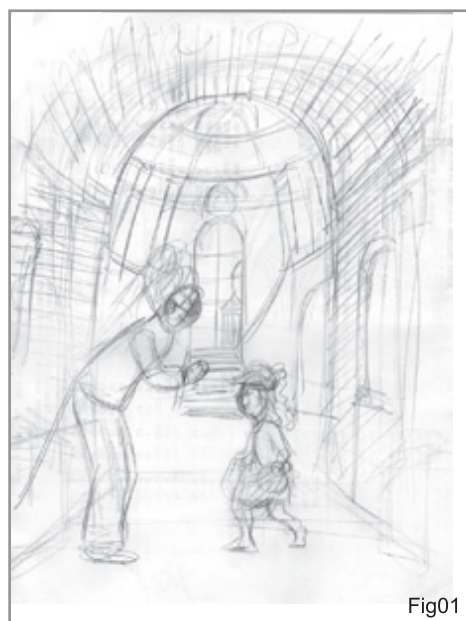


Fig01

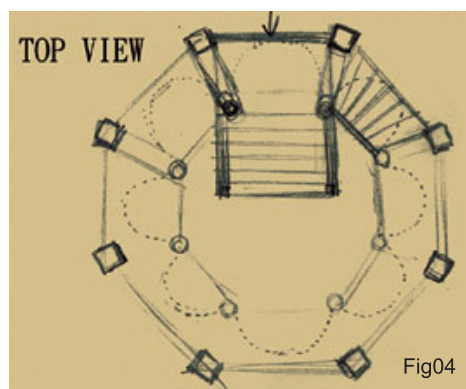


Fig04



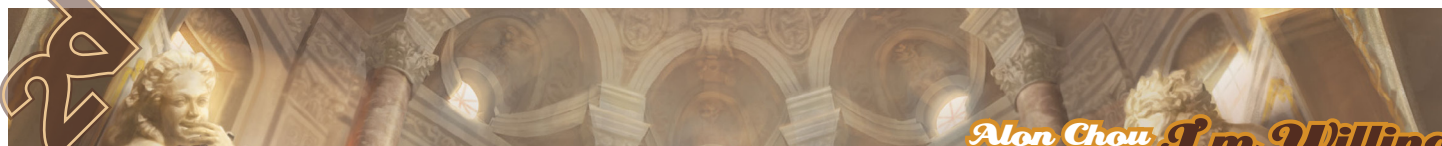
Fig03



Fig02

decorated with special features of semi-circle, hollow and small windows. In order to let the main characters remain large within the scene, including the lantern, the perspective must be

altered and exaggerated. With this in mind, I decided to build a 3D model to help the problem with perspective. The model consists of 8 pillars fixed to the wall, with 8 large cylinders, to allow



Alon Chou I'm Willing

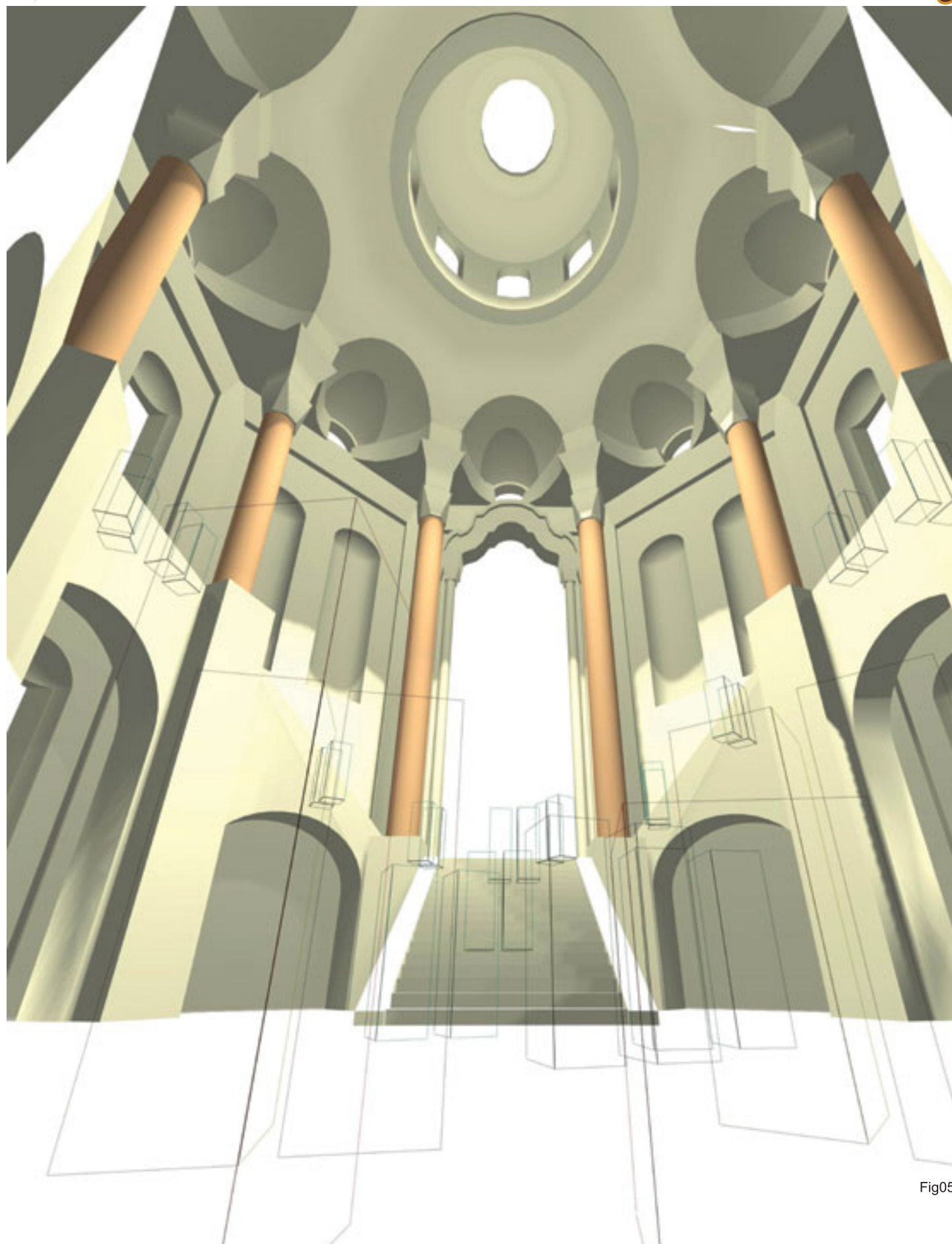


Fig05



Fig07



Fig08

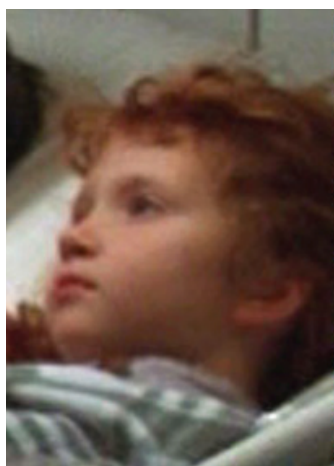
enough room for the big French window. The first floor is similar to a mounted wall, basically using the wall as the pillars. Fig.03 details the front view, and Fig.04 shows the view from above. The basic 3D model can be finished, and some simple lighting can be applied (Fig.05).

Colour & Tone

In order to apply the colour, tone and lighting for the whole atmosphere, I made a colour sketch. I drew the concept design sketch of the old man, little girl, and the architecture, to determine the image and the shading, in order to collect the references later on (Fig.06 & 07). Fig.08 details the finished sketch (Fig.08).



Fig06



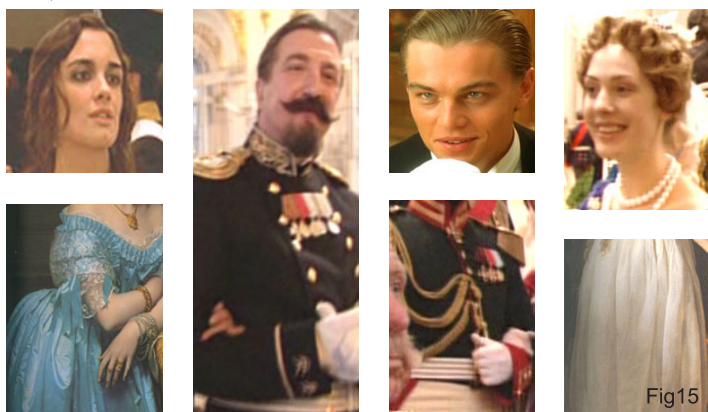
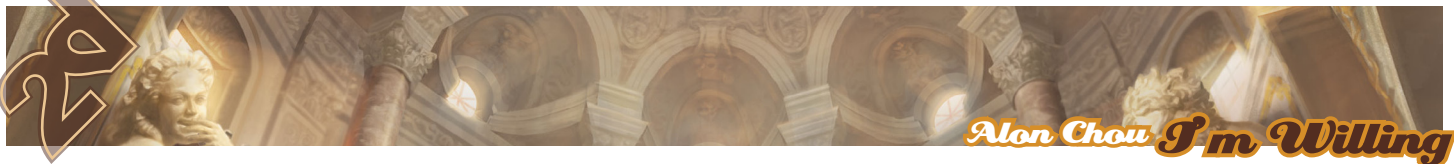
Painting

I am now in a position to begin painting. I collected some references for the old gentleman and the little girl from movies, such as 'Titanic', and some photographs, taken by myself (Fig.09). The references for the girl detail the angle, light and shade, facial features and the facial expression. The angle of the old gentleman's face, and the shading of his hair will be changed according to the reference. I asked some people if I could take their photograph to achieve the correct lighting, shade and the creases in the clothing. I took many pictures, and selected the parts that I wanted to use, which included better poses, wrinkles and shadows of clothing, etc. (Fig.10). I opened up the file of the 3D background, and inserted the old man and the little girl from the sketch for further touch-ups (Fig.11). All painting on the old man is now complete (Fig.12). The direction of the girl's head was altered to face the old man and, after re-checking the girl's proposition and skeleton, I decided to correct the heel and raise one knee (Fig.13). Once the old man and were almost finished, I drew the "checker" upon the ground (Fig.14).





Fig14



The Guests These are the references for the main guests; a woman in a golden dress stands on the left, a woman in a white dress on the right and two men are positioned in the centre. These include the faces and clothing materials (Fig.15). I then inserted the guests from the colour sketch into the 3D scene (Fig.16). The main guests are now almost finished (Fig.17).



The Marble Pillars

I used the original 3D model and, drawing the pillars at the top first, began painting the basic dark lines and the light white colours of the marble - adding reflecting light onto the pillar, when finished (Fig.18).

Sculptures

Finding references for the two sculptures in the near distance, I made poses and took my own photographs to be combined with the original sculpture, which must look at the two main characters with joyful facial expressions (Fig.19). Fig.20 details the two finished sculptures. I then went on to finish all the remaining sculptures. The four sculptures on the back wall were mostly painted from my imagination (Fig.21).



Fig18



Fig19



Fig21



Fig20



Fig22

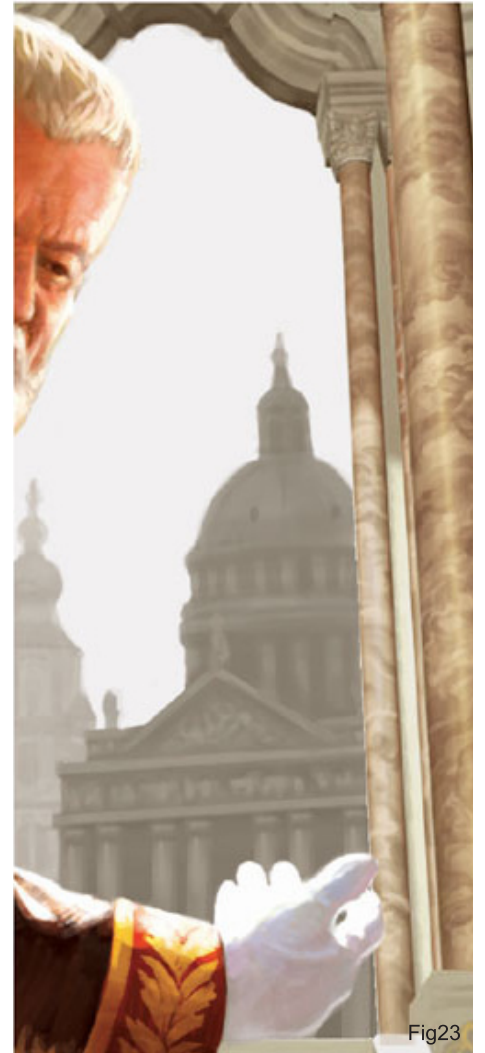


Fig23

Other Details

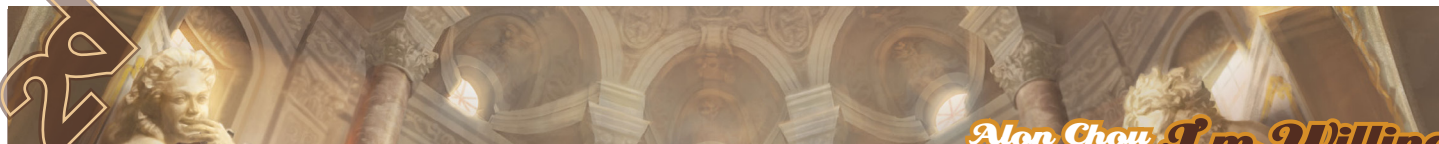
Other decorations were added to the scene, as can be seen in Fig.22, and the buildings in the distant view were also finished (Fig.23). The small belfry was completed, and more decorations were added to the hemispheric hallow, and to the rounded small circular



Fig25



Fig24



Alon Chou I'm Willing



Fig26



Fig27

windows (Fig.24). Fig.25 details the composing of the floor's materials. People were then added in the distant view (Fig.26). I then polished up the whole atmosphere, and fine-tuned other details and adjusted the colour tones, adding light and reflection to the floor, allowing it to shine brilliantly. The strange perspective at the top of the scene then needed correcting (Fig.27). My signature was then added - Chou Jing-Long - or, more simply, "Alon" in direct English translation (Fig.28).

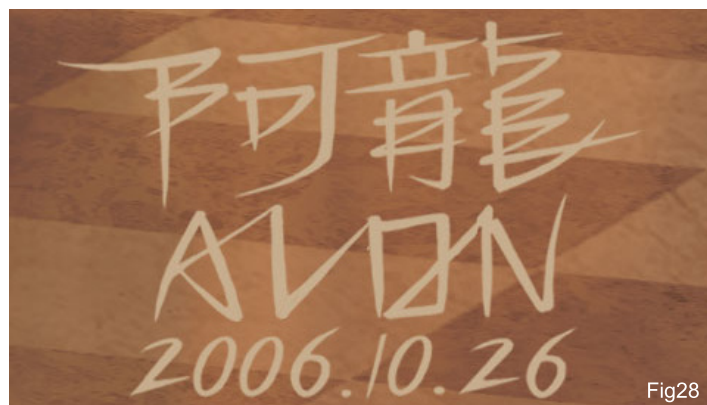


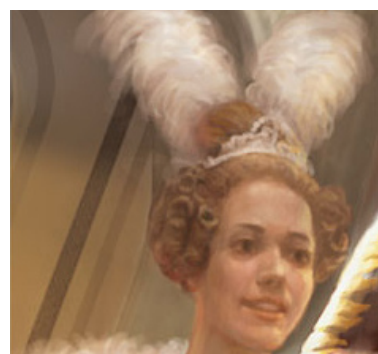
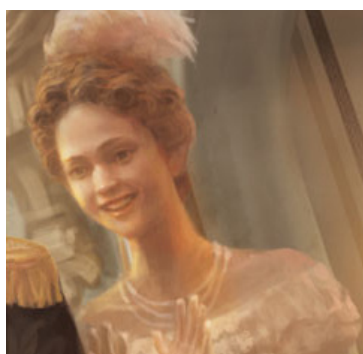
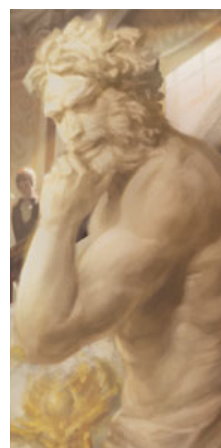
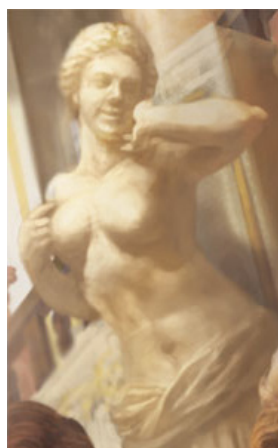
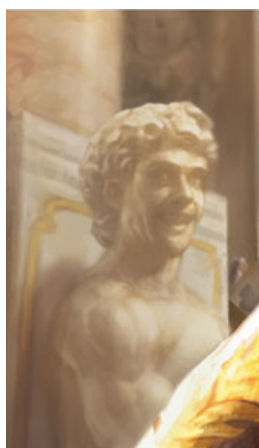
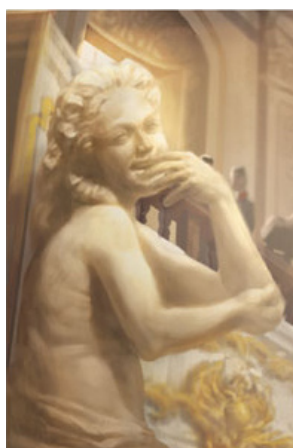
Fig28



Fig29



Fig29





Alon Chou I'm Willing

Fig.29 details the different features.
And finally, the painting is accomplished.

Alon Chou

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www.cmvlab.com/artist/alon/weblog.php
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along.a1120@msa.hinet.net

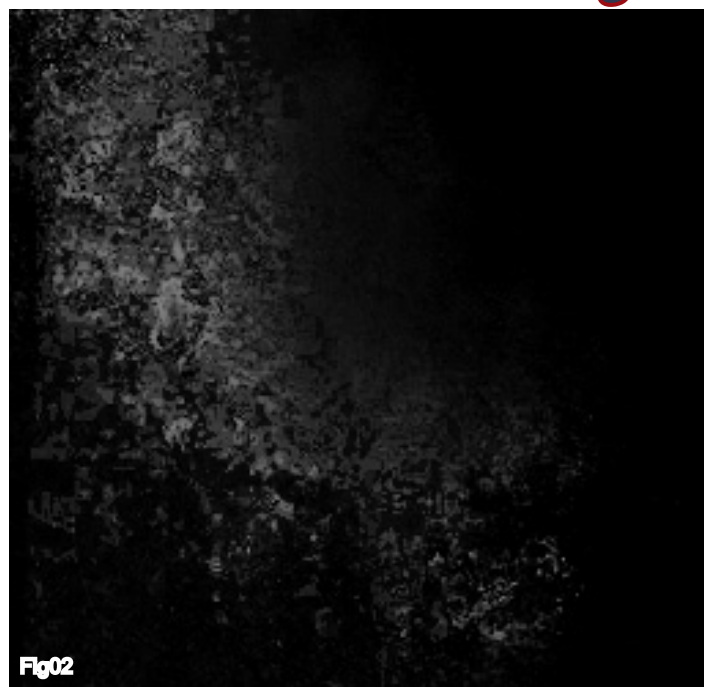
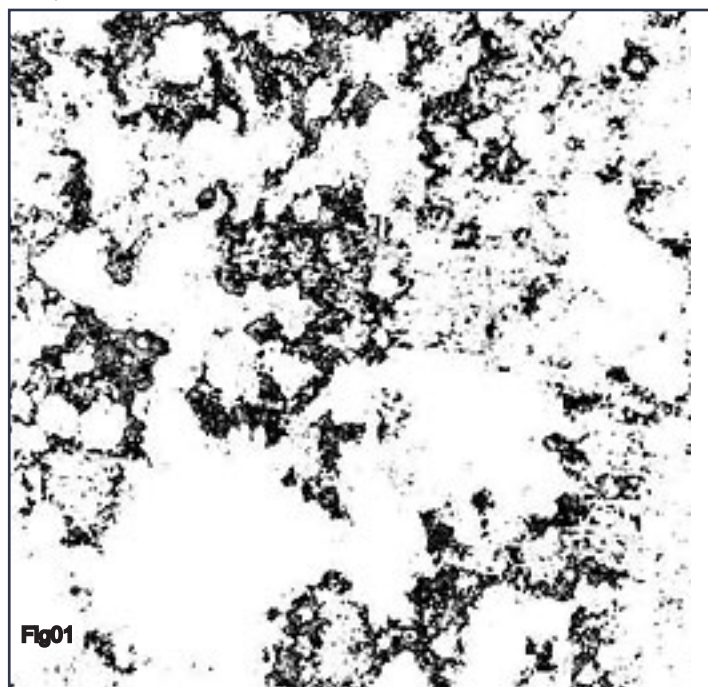


阿龍
ALON
2006.10.26



Flax!zard

Daniel Viji shows us how to paint with a simple brush, similar to how painters do with oils upon canvas. The simple techniques that he uses will guide you to some awesome art works...



The Wizard

This artwork is a little different in working style to my previous works. I always try to find other simple and less time consuming methods to get my job done. Time is very important in every process and job that you do. I work in the games industry and it's probably the deadlines and strict terms that have forced me to find better ways to complete my schedules. I tried here to follow a much more classic approach than I have used before. My trick is not to use so many selections, textures and strict lines, but to paint with a simple brush, just like painters do with oils upon canvas. The 2D program that you use doesn't matter too much - some offer you nice brushes and tools, but you can always find these on the web. Painter, for example, has more natural brushes which are closest to what we use in conventional work, but I prefer Photoshop for a much more common interface and also for an easy way to handle the layers and the way they are blended and interlink. It's all about whether you prefer something more pictorial or something more rigid and well-shaped. Normally, I don't use weird brushes - only the simple ones from Photoshop CS (Fig.01) - but I use many selections from different texture galleries, whether they are masks or simple pictures, with a high level of contrast which allow you to easily select areas, colours or shapes. My favourites are the pictures with painted metal, from which you can get some amazing selections from scratches and dirt. For example, in the corner of Fig.02, I didn't use a brush but instead used a selection with colour range to copy and paste some details into my work from some texture masks. I thought this way would match better, as you get more differing details than using pre-made brushes (Fig.03).





I started from a simple hand-drawing, which I quickly tuned a little in Photoshop to use as a base drawing (Fig.04) which then guided me through the process. Almost every time I start a hand drawing, it's easy and fast to get some guidelines to start with. It doesn't always have to be an advanced sketch - I tried to find a primary mood and some base colours to help my future drawing process. You don't have to worry about details at this stage, you have to concentrate on the larger parts, then after that you can begin on the smaller ones. The details are very important. It's useful to see everything from a distance, like a painting, to see if every thing is in the right place and carries the same light and same mood. You need to establish the direction and the colour of the light (Fig.05). Don't get too excited around a small piece because it's all too easy to get carried away and do masses of unnecessary detail. The composition of your artwork is also very important. It doesn't have to be busy in

Fig04

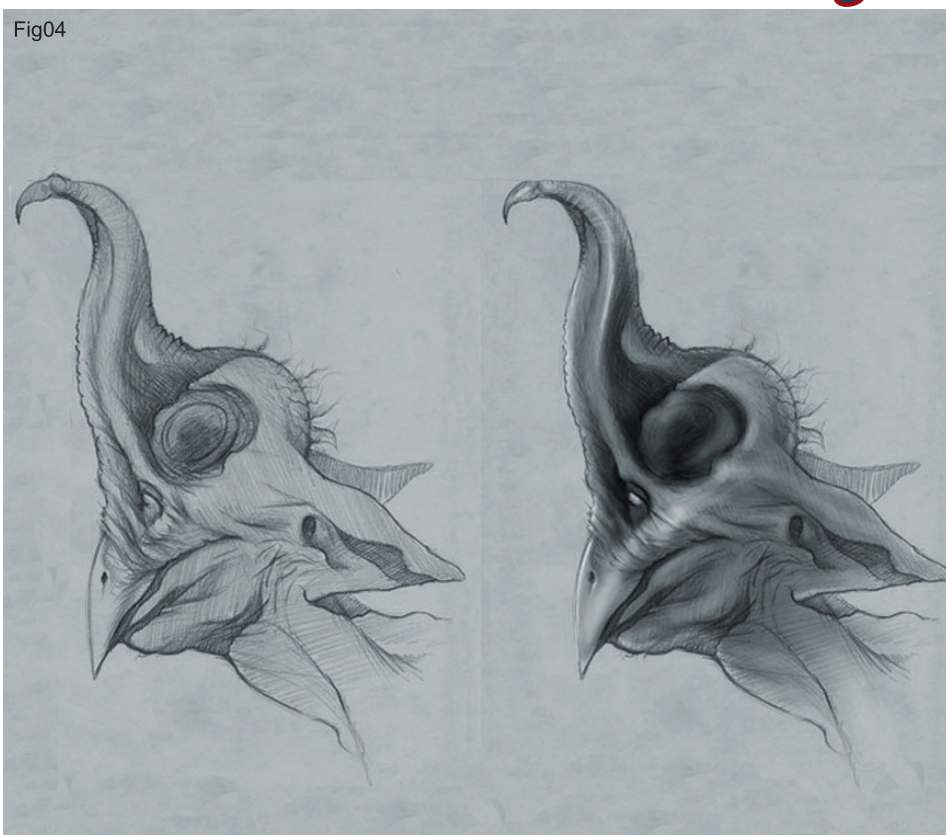


Fig05

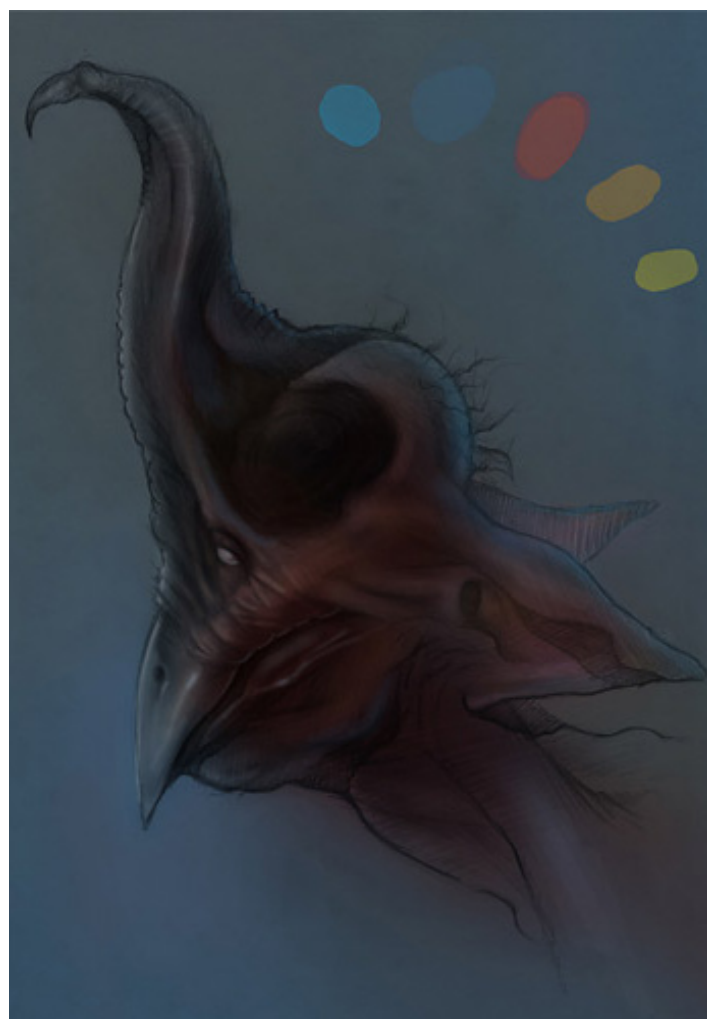
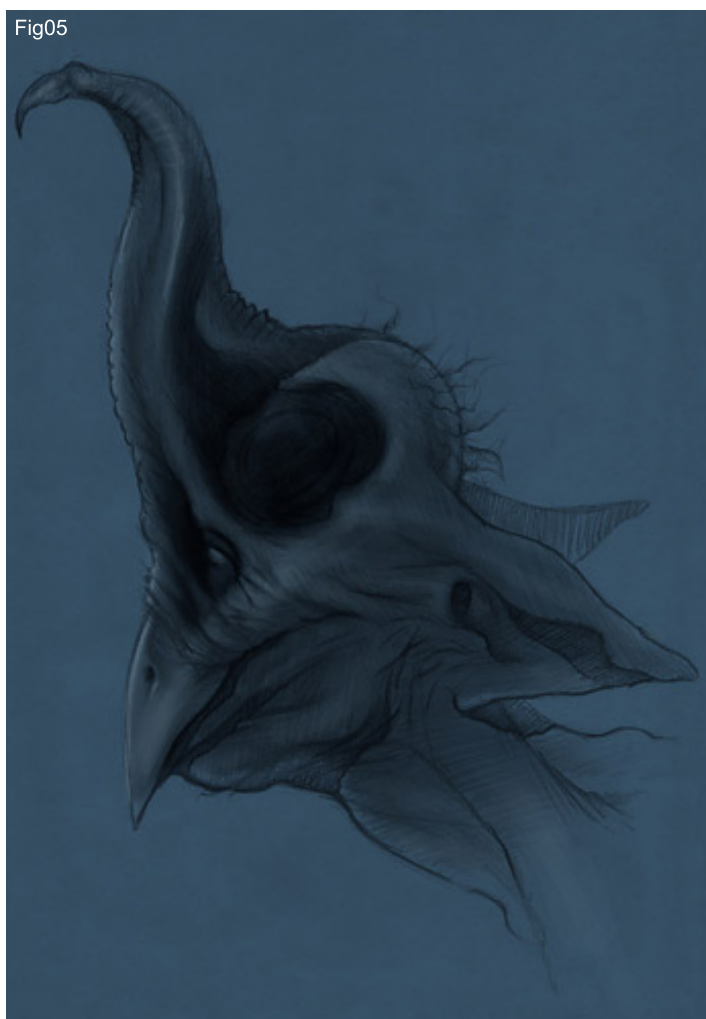




Fig06

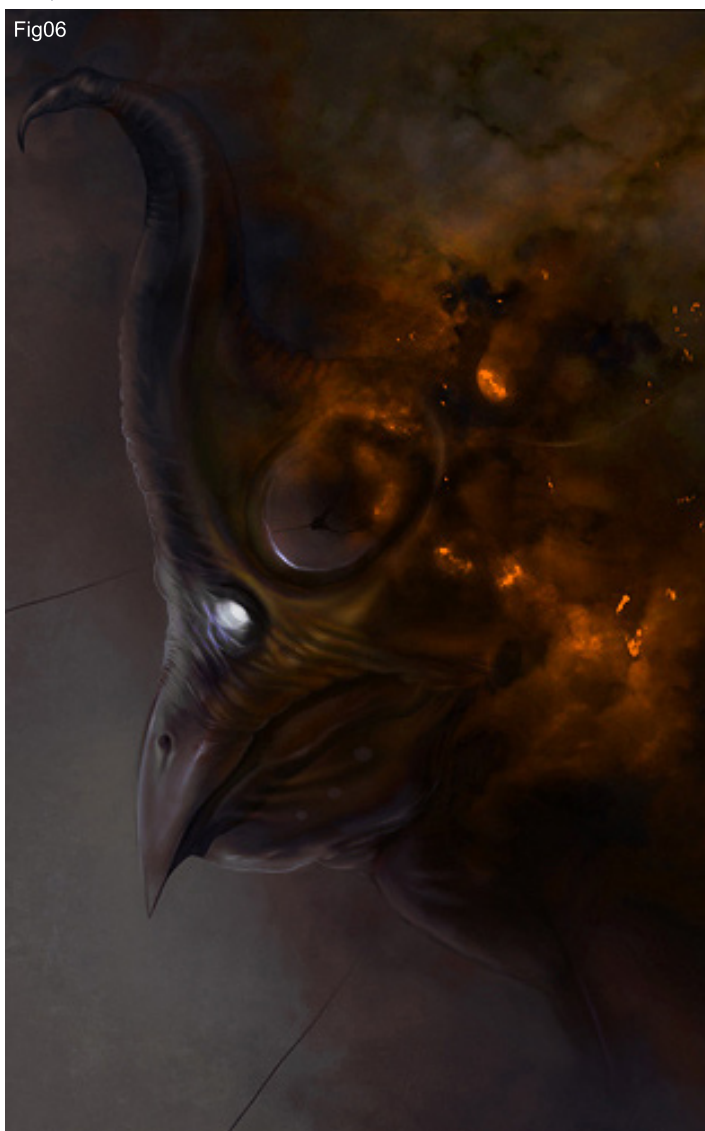
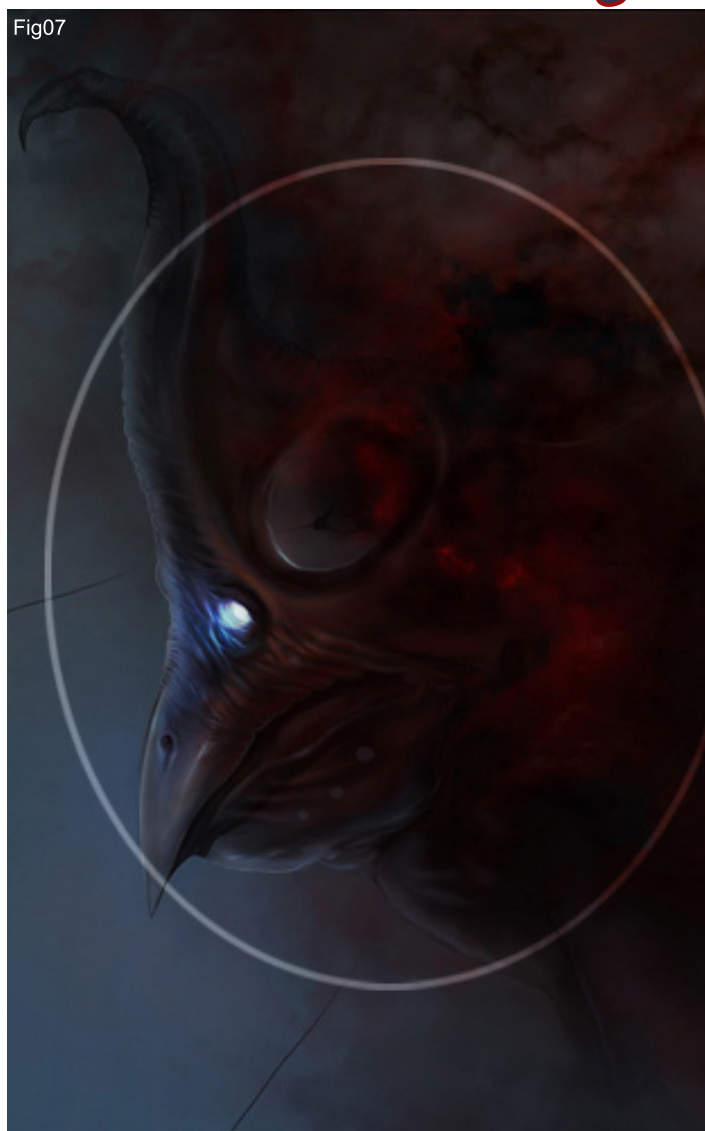
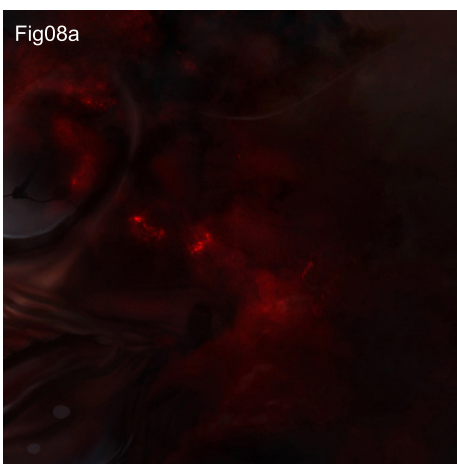


Fig07



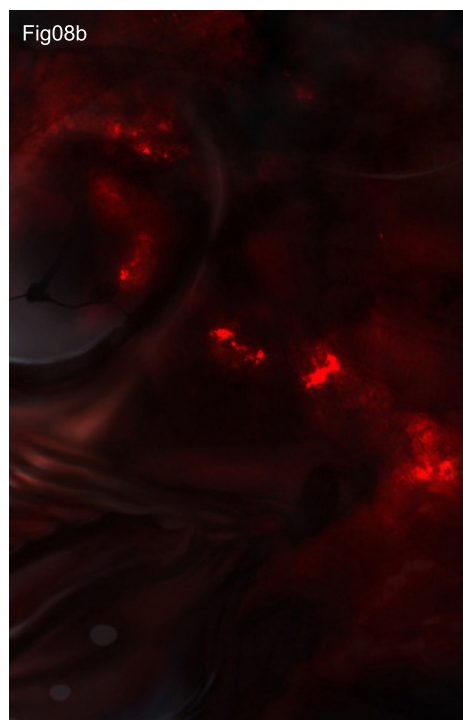
some areas and relaxed in others. I didn't have a concept from the beginning, I simply carried a thought in my mind and added ideas along the way, trying some other colour schemes and shapes, which is why I kept changing everything until the very end and decided to make it a little bit abstract in some areas - to create something misty and obscure looking (Fig 6) - because wizards are secretive and are never an 'open book' to ordinary people. To give him a 'freakier' look, I tried not to resemble him to a human too much, which would inspire weakness, but to add some animal-like details and something similar to a globe (like the ones you see in stories about wizards) in the brain area, to imply that he is "all-seeing". I didn't paint the details into the borders and corners too accurately to keep the attention upon the centre of the artwork.

Fig08a



This keeps the viewer relaxed and not having to chase tons of details all around the canvas (Fig.07). To give him more power, I added some details to resemble fire, smoke and lava, to add a little more mystery to his size and at the same time to fill-up a large portion of the canvas.

Fig08b





To create the lava, the best way to do it is to use the colour dodge tool, which amplifies the colour saturation and intensity and gives you the sensation that the area radiates or emits light (Fig.07, 08a & 8b). The best and simplest way to do this is to use the colour range and to select the desired area, then hit 'layer', via copy, and change the blending mode to 'colour dodge'. For the smoke and misty area, I made some simple brushes from some cloud references (Fig.09). You can create brushes very easily by choosing an interesting large texture with the detail that you want: select an area with a shape that is not too obvious (to avoid tile-like brushes); create a mask from it with the grayscale values; give it a white gradient on the sides and go to 'Edit\ Define Brush Preset' and hit 'OK'. You can always save your brushes for future projects. I keep some layers for the easy selection of some areas - only one selection was used for this artwork though - and used just one layer to paint for a much quicker adjustment (Fig.10). Normally, I keep the light and shadowed areas on separate layers, and also some other details. For this work, I tried to experience a new working style, but it's true that this method only works only for simple drawings. I recommend that, if you are doing something more accurate and technical, as in Fig.11a, 11b & 11c, where you need to make mechanical parts or repetitive structures, then store selections for the main shapes for easier access and control over that area. You can do this in many ways, for example by layer selections, alpha channels or paths. It's better to keep these layers in a separate set called "selections", to keep your workflow easy.

Fig10

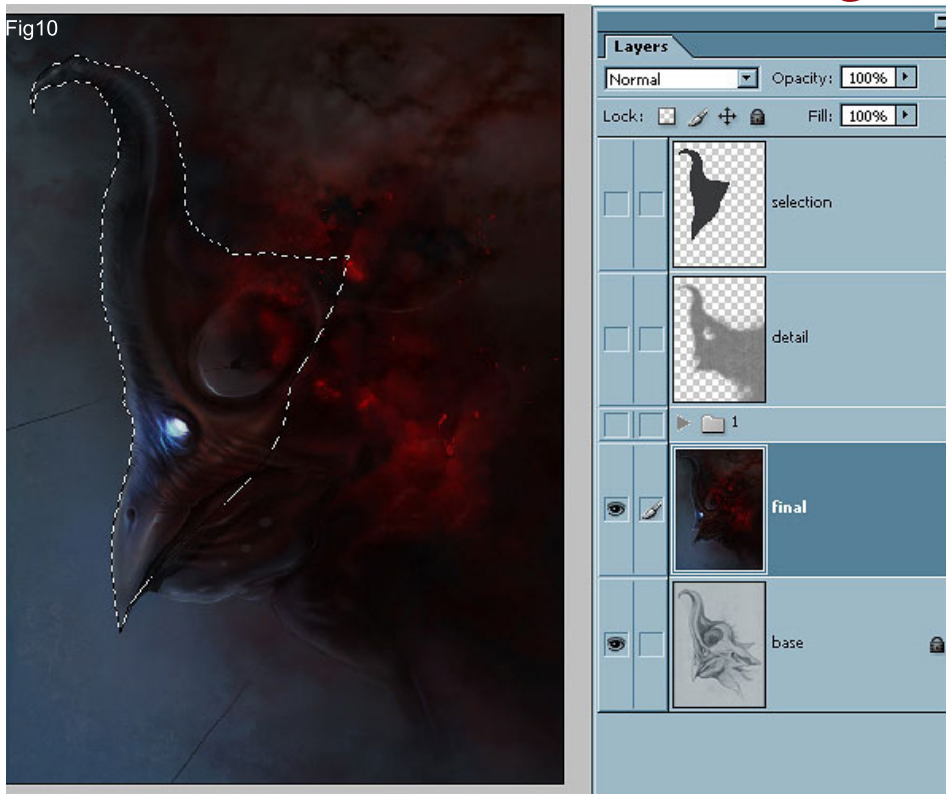


Fig09



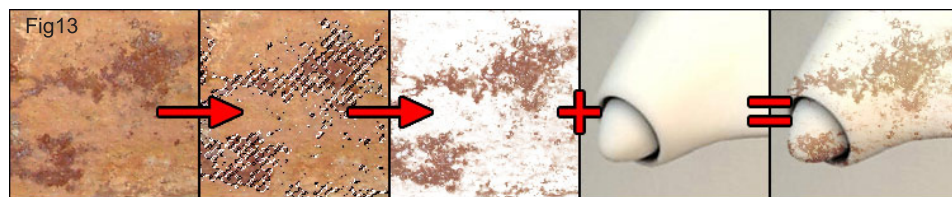
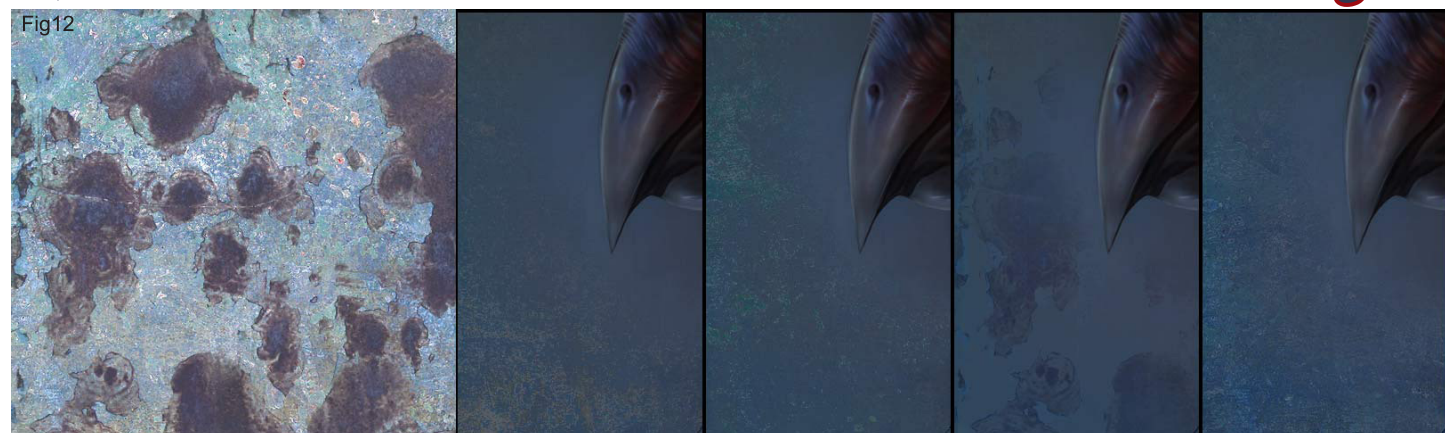
Fig11a



Fig11b



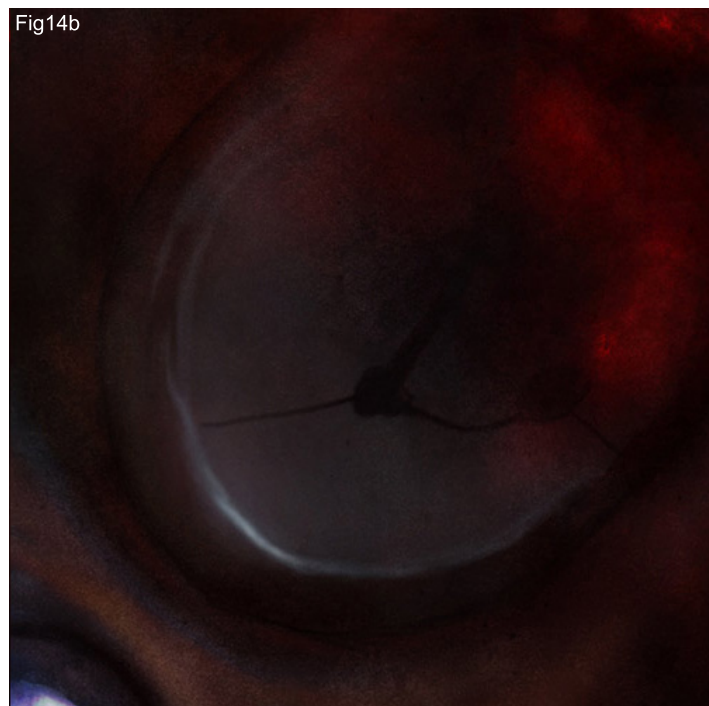
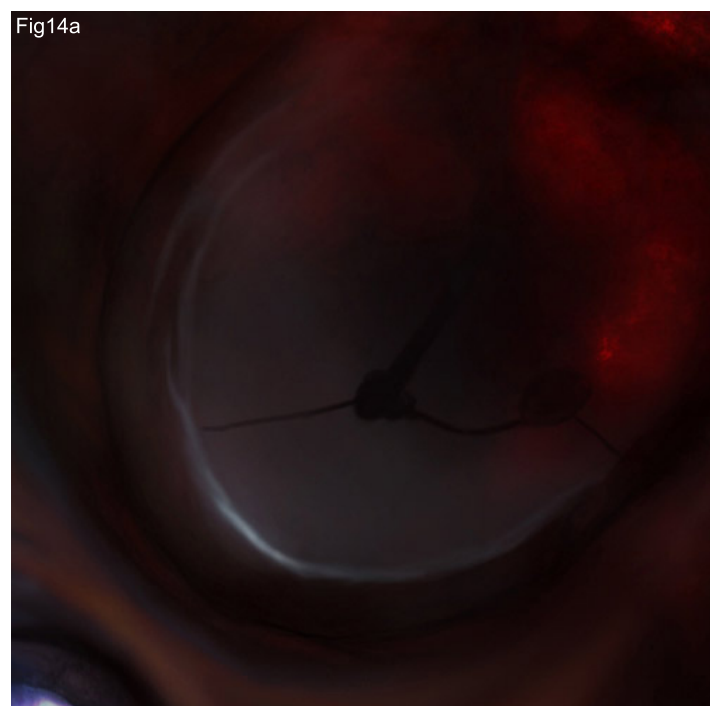
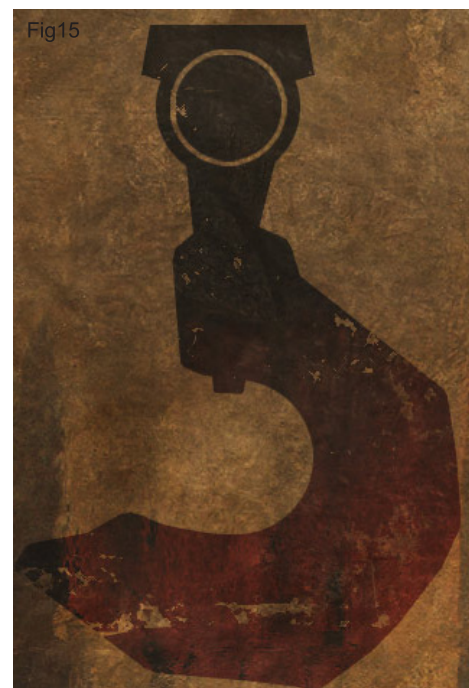
Fig11c



Normally, I make many selections from different textures to use in my artwork to add detail. The colour range tool is ideal for this purpose. You can select one colour from the reference picture and, using the "fuzziness", you can choose how many pixels with that colour can be selected. You can then copy that into your artwork and adjust the intensity or the colours in many ways. Most of the time the colour doesn't really matter but the shape of the selection itself has to be interesting and expressive (Fig.12). You have to use the selection much like a stencil

- moving, rotating or scaling it. Another example of selecting pixels is to use the colour range tool (Fig.13). In the end, I used this method to add a little detail onto the head (Fig. 14a & 14b) and a little noise to the skin texture. The following image was also done in the same way. You can also use a selection like a stencil to delete from layers or to add dirt and scratches to your work (Fig.15).

I hope this tutorial has been helpful to you.





The making of **The Wizard**



Daniel Vjoi

More work from this artist can be found at:

<http://techart.cgsociety.org/gallery/>

<http://techart.cgarts.ro/index.php/pg/galerie>

or contact them via:

vijoidaniel@yahoo.com

VITOL

THE ART OF DARKWATCH



2dartist have teamed up with **3dtotal.com** and **design studio press** to give you a preview of some fantastic books on offer.

This Month : The Art of Darkwatch

"The artists who have created and visualized this world developed their imaginative creativity with such fertile cultural elements as Star Wars, Blade Runner, Aliens, Tron, and The Terminator to name but a few of individual inspirations. From the bucolic to the terrifying, these artists all share a common sense of exhilaration that is the signature characteristic of genuine creative facility."

-Syd Mead

Visual Futurist

This book showcases the concept art that went into creating Darkwatch. It will demonstrate the process and development of the concepts, as well as the evolution of the intellectual property itself. Steal a glimpse into the true talent, perseverance, and collaborative spirit of the concept artists that contributed to developing Darkwatch.

The Darkwatch spans the history of the ages. Their ranks and deeds are woven deeply and secretly into the events that shaped the world. Well camouflaged, Darkwatch agents move silently through the masses, keeping vigilant check on the horrors that stalk humanity. The hidden heroes of this secret society routinely sacrifice their lives to protect a civilisation which is blind to their efforts, and fearful of their designs.

Rome did not fall to barbarian hordes, civil war, or treachery. *It was vampires.*

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Preview on next page...

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OUTPOST

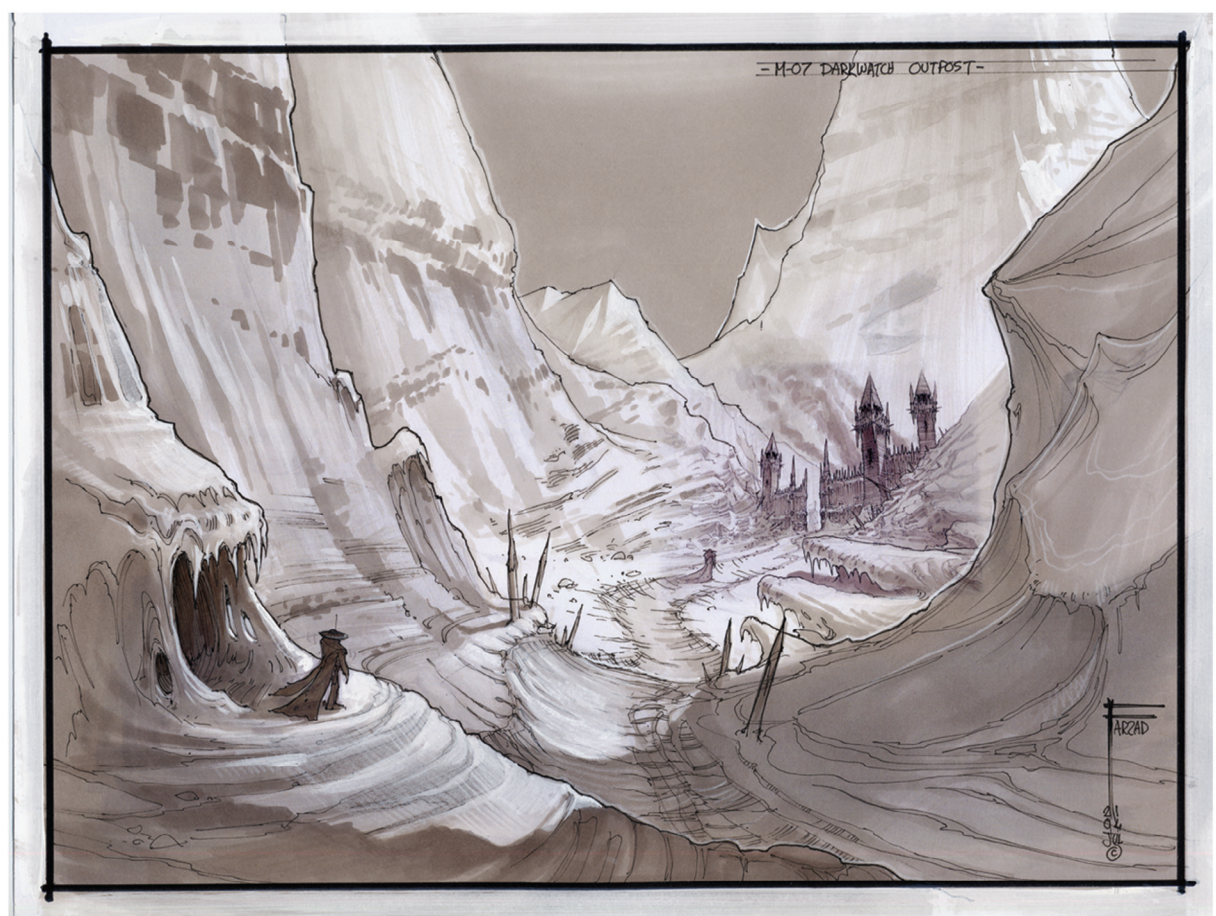
This was one of those environments, that lent itself naturally to great lighting and mood. The high contrast between the snow, wood, rock, and scenes of violence made it ideal for legible, strong graphic reads.

1. DESIGNED BY STEVE JUNG / 2 & 3 DESIGNED BY FARZAD VARAHAMYAN

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Lioness

Sasha Podgorny

In this Making Of, you will learn how Sasha created his 'Lioness' - follow the guide and see how to turn a simple sketch into a Photoshop masterpiece...



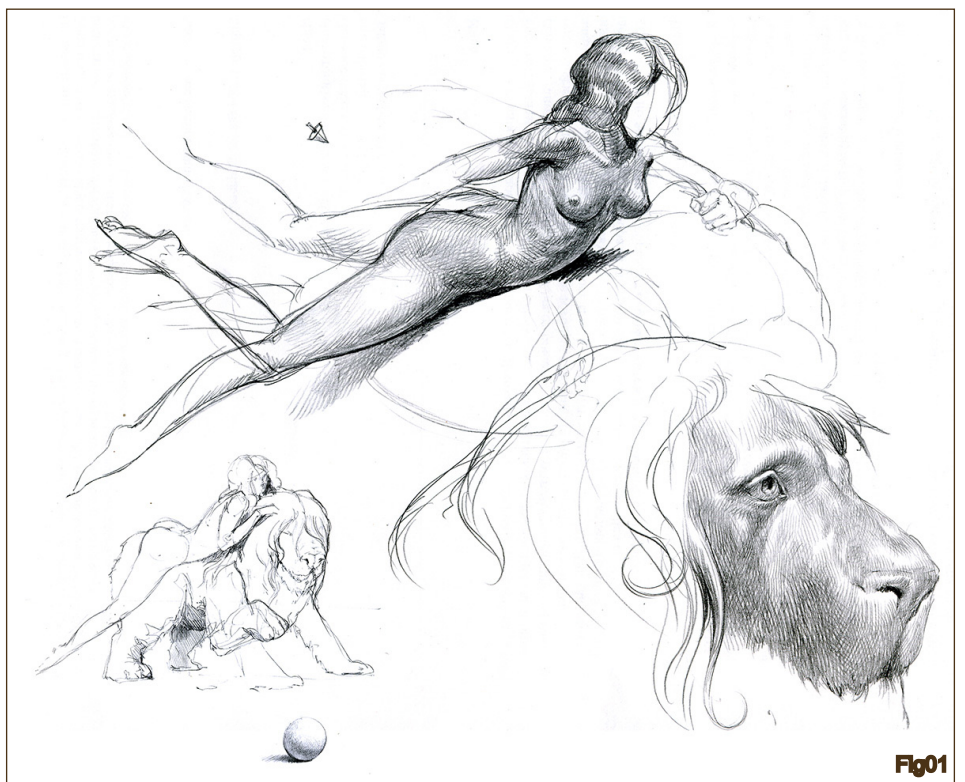
I'm Sasha Podgorny and I'm working as a designer-illustrator and living in Minsk, Belarus. I started to work in the world of computer graphics in 2001, as an illustrator, at a monthly magazine. After graduating from the Belarusian Academy of arts, I began working as a designer-illustrator at an advertising company called TIRO which specialises in brands development. Today, I manage the design department at the same company and also teach drawing and composition at an art institute. I like classic Renaissance paintings most of all. When it was time to apply a name to my artwork, I considered a clever name which also held mystery within it. The main objective was to show the girl's character, so the title of the work should also reflect this. Finally, I decided to call my Making Of "Lioness". I wanted viewers to consider who exactly has been named the lioness.

The Idea

With a desire to draw, I wanted to create a female image with an expressive character. I tried to recollect girls - my acquaintances with them and their characters - and I decided to choose one of them for this artwork. The chosen girl had a very strong, determined character and a very tender and kind heart. After I defined her image, the work was complete in my mind and the only thing left to do was to transfer it onto a sheet of paper. As I was interested solely in the girl's character, I dismissed any surroundings and decided to add a lion to accompany the girl. The lion is a strong and self-confident, though kind in this artwork, and that is the image that I most strongly associate with her. Therefore, the plot was ready and its heroes were prepared ready for the creation of the work...

Preparatory Stage - Sketching

I prefer to think over all the details, with no exception, at the beginning of my work - then I simply need to accomplish it technically. This method heavily influences the amount of work involved and the purity of the final image. With



my ideas in mind, there should be a girl, a lion and a background. The colours, composition and horizon line are still unknown at this point. I decided to make a general colour-toned gravel to keep it warm and not indifferent. I decided to compose everything in the middle of a sheet of paper. I didn't want to make the composition too difficult in order not to distract attention from the main action and to keep it simple for viewers to perceive my idea. I believe that it is

very important to think about the way in which viewers look at the action in a picture, whether they are looking at it from above or otherwise. Almost immediately I have decided that the viewers should look at the action as if in a squatting position, to allow them to see that the lion is bigger and stronger (Fig.01). I began trials on small sheets of A4-sized paper to determine how the figure should be composed and how the figures could co-operate with one another. I



Fig02

researched horse-riders, and looked at the work "Kidnapping of Europe" to view the figures' co-operation and to achieve an understanding and impression of it.

Transferring the Sketch

With the figures and the composition defined on a small sheet of paper, I transferred it to a larger sheet and drew in all the detail, making some changes along the way. Then I simply scanned it and continued my work using a Wacom tablet (Fig.02).

The Work

It has already been decided where the main light source was to be and that it would just be one source, therefore the technical part of the

work became nice and easy. Providing that I had experience in drawing the naked figure, I didn't need to use references for this work. Remembering that the background will be filled in later, my advice is to colour it now using a colour that suits the whole subject, or to use a simple neutral colour, such as grey for instance. Usually, at the beginning, I create three layers; one with a sketch, another with colour and the third one with a background (Fig.03). This gives me the ability to make any necessary corrections of the composition and the general colour of the whole work at these early stages.

I then started to fit everything around the source of light, beginning with the background. The strictest demand was not to touch the faces

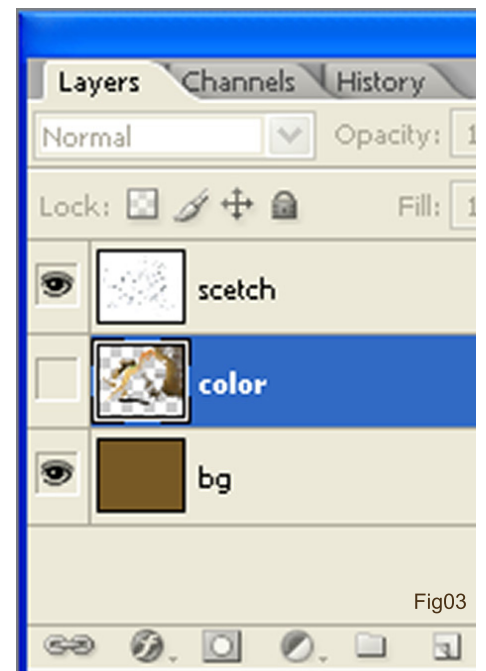


Fig03



Fig04



Fig05



Fig06



Fig07

until the right moment. Faces, palms and feet complete a picture and give it a sense of completeness, which is why I make them at the very end, as a kind of "last touch". In this work, I wanted to follow a very clear gravelled background but, in order not to make the picture seem too monochromatic, I also added droplets of other colours to increase the complexity of the colour scheme (Fig.04-06). I should stress that I usually in just one layer, adding corrective layers only. As soon as the corrections are done and I am satisfied with the whole work, I then merge the layers together. This approach has its advantages and disadvantages and I use it only when it is suitable for the type of work that I am creating. It is easier to achieve homogeneity in the whole picture when working with just one layer. This approach lets me work in a more practical way for me, as if working with natural materials (Fig.07-09). Whilst gradually working on the background, I needed to define the darkest and the lightest areas to apply colour accents. At the same time I also wanted the viewer to look at particular details of the picture, which means that I wanted to manipulate the way in which they view the work, and so tried to achieve this by adding necessary

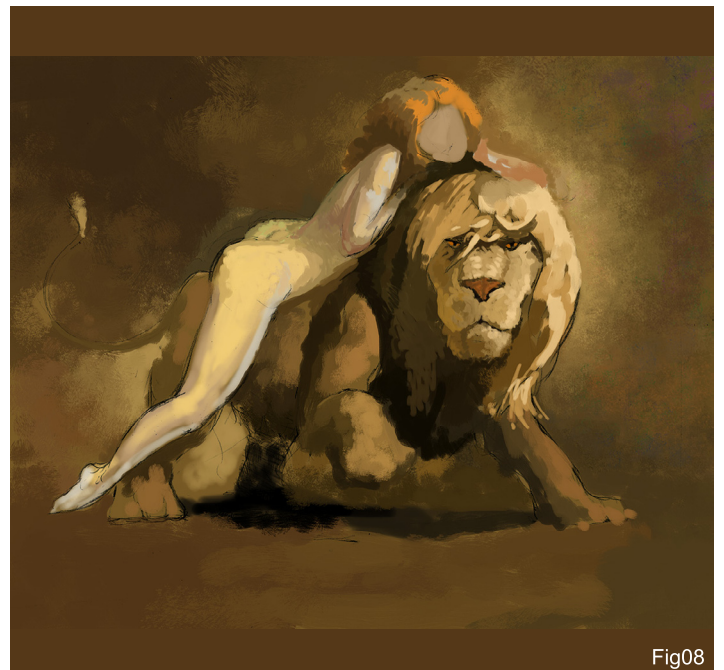


Fig08



Fig09

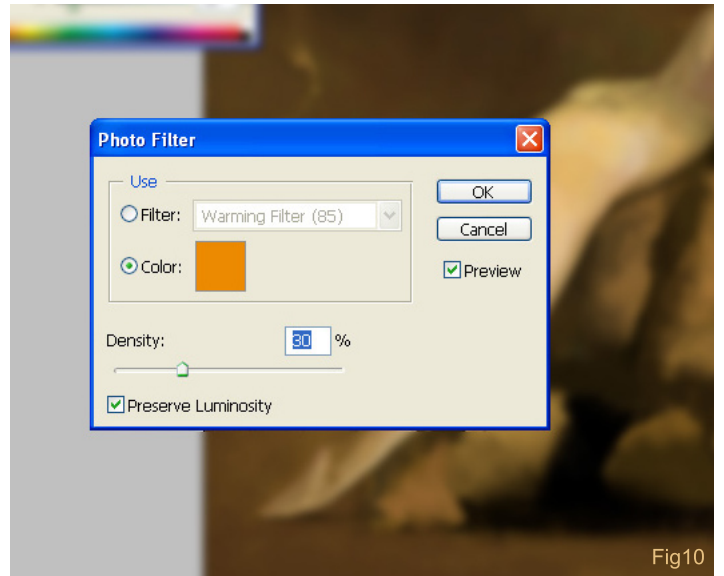


Fig10

details. Those elements that I considered more important were created using more detail - edgier outlines - whereas, I hardly touched some of the other elements (Fig.09). This is the method that I used to create this particular artwork - gradually and without any leaps - until it was time to draw the palms, feet and the head of my female character. Once this is done, I can say that the work is now almost complete...

Final touch

At the end of my work, I edit the image with a Photoshop filter to unite the general colours of the background (Fig.10). After that, I then darken some of the edges and lightly add some noise. Now we can say that the work is finally finished (Fig.11).

Sasha Podgorny

More work from this artist can be found at:

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Fig11



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Rocky Rock



Meet Rocky Rock! He eats cute, fluffy, pink bunnies for breakfast and he is smart... As a rock! In every respect, he is a complete hero. Follow him into the secret facility where these heroes are manufactured...

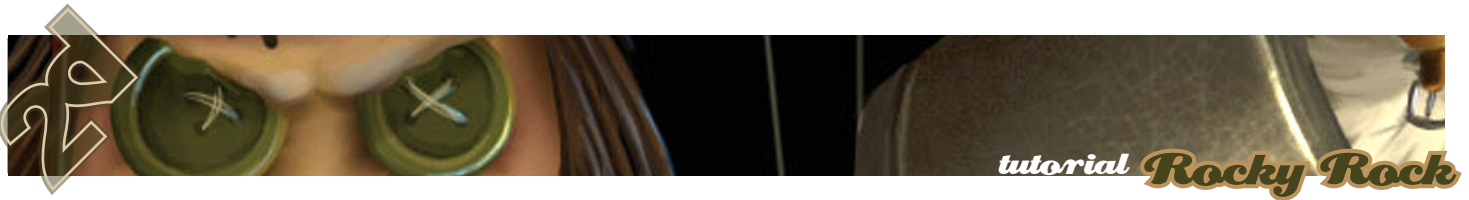


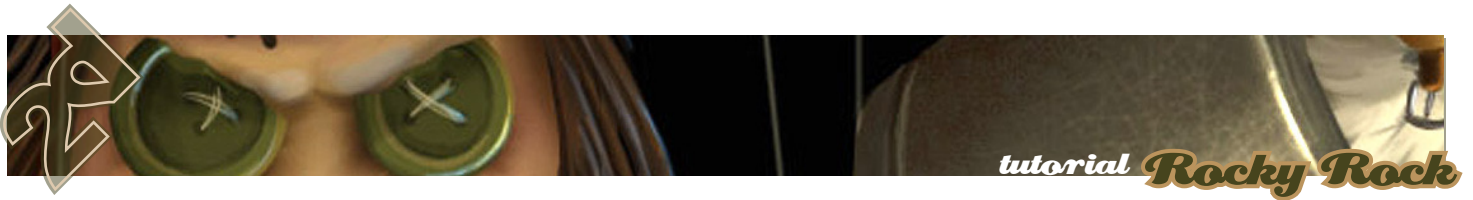
Fig01



Fig02



Usually, I start simply with a sketch (Fig.01) - not a particularly detailed one, because in my way of working, detail comes along with colour. My sketches are only guiding elements for the final result, to see how the composition and the pose of the characters work. As for the brushes, I used "standard round" for almost everything in the painting, except for the metal texture (Fig 02). I then started to add colour, working on layers so that I can modify every element as I please later on in the process (I tend to change my mind a lot!). There are different layers for the background, the doll's face and body, the clothes and the bandana, the hair and eyes, the pigeon launcher and for the pigeon (Fig03).



It's now time to start giving shape to the objects in the scene. I usually start with the burn tool set on 'midtones' or - if it the colours which you want to darken saturate in an unpleasant way - on "highlights". This is a faster (and lazy) way to give volume to objects, using the burn tool for the shadows, and the dodge tool for the highlights. Later on, I use different colours to shade the objects (set to "multiply" or "darken" mode). This way I can also integrate them better in the background or with the general lighting of the scene (although that is not relevant here as there is only an easy-to-deal-with black background). Now is a good time to define the hair a bit (Fig.04). I chose a red colour from the bandana, set the mode to 'screen', locked the layer with the hair, and applied the reddish hues to the hair. I then used the burn tool to separate the hairs from one another. To give the face a purple hue in the shadowed areas, I selected with the colour picker a strong purple shade from the colour palette, set the mode to 'multiply' and locked the layer with the doll's body for transparency (I find it easier this way not to get past the borders of the object I'm modifying).

Fig03



Fig04



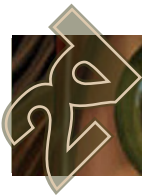
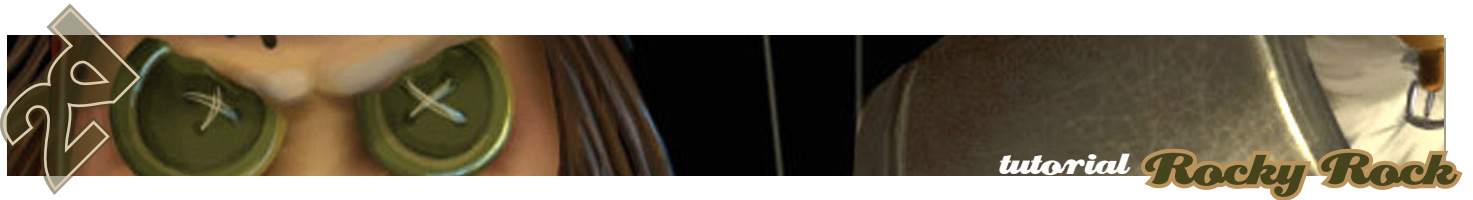


Fig05

For the shaping of the folds in the clothing, I used the smudge tool, with a medium strength, of around 30-40% (Fig.05). This is simply the basic shape upon which we will work further (Fig 06). Now it is time to work a little more around the eyes, to prevent them from looking too "pasted in", by deepening the "eye sockets" a little, and bringing the cheeks, chin and forehead to the front. To achieve this, I used the dodge tool, set on 'Highlights' at around 15% exposure or less, and used an orange-red hue set on "screen" or on "colour dodge" in the above mentioned areas. I also added the mouth of the character, including the threads which attach the limbs, head and hands to the rest of the body. I dodged the area around the lips and burnt the area between them, and - "ta-daa" - there we have a puppet's mouth! Now we can discard the sketch as we don't need it anymore.

Fig06





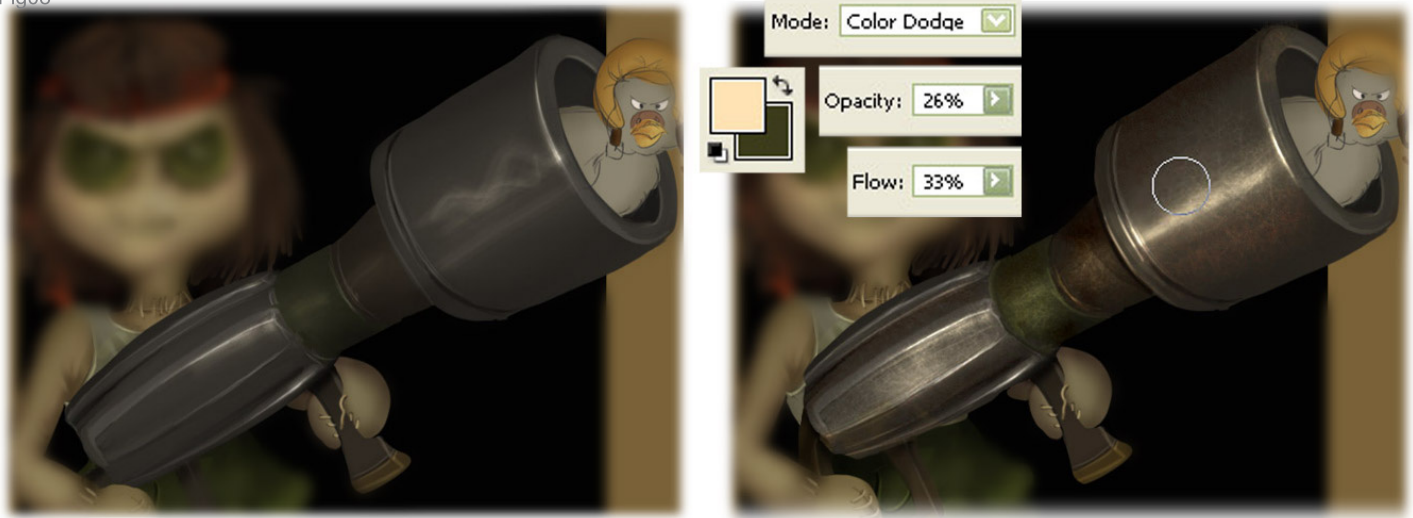
To make the face and hair blend together well, we need to illuminate them, in the same way, where they come into contact (Fig 07). The best way is to darken the face a little more in those areas close to the hair. The boots also needed some extra work, so I used the smudge tool to get a creased-leather-look, and used the dodge tool to define the edges of the leather. Finally, I added some shoelaces to complete the boots (Laces).

Laces





Fig08



To get the gun right, firstly we need some raw lighting (Fig 08). For the raw lighting of the barrel I used a round brush, with zero hardness, and low opacity, set on colour dodge. For the cylinder, I used a more reddish hue with the same settings (Fig.09). For the metal texture, I used two different standard brushes; a hard oval-shaped brush and a texture comb. I set them on low opacity and flow and on colour-dodge mode. For the rusty area between the barrel and the cylinder, I used mostly the second brush. Now it is time to work on the pigeon (Fig.10). I smudged the feathers using the dodge tool for those feathers at the front, to light them up a little, and finished off the helmet and the beak. I then added the pink bunny. As they say, "the devil is in the details"...

Fig09

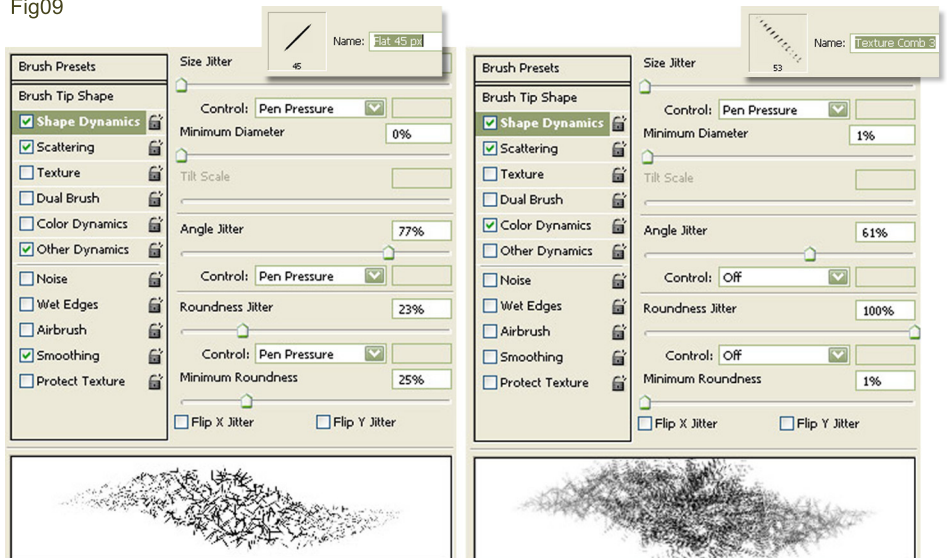
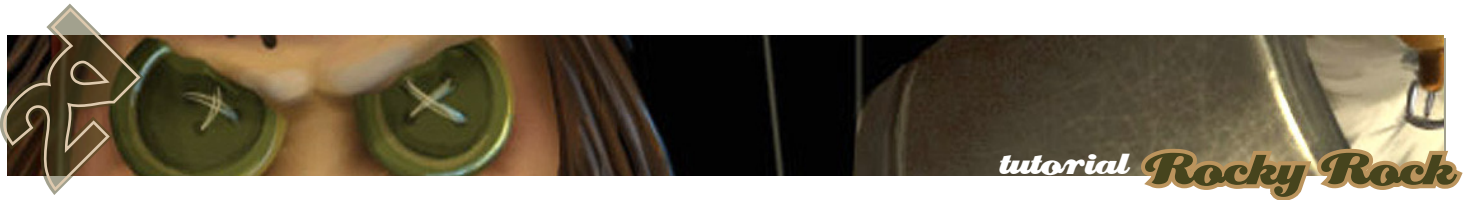


Fig10





I saturated the colours a little bit more and finished off the pants. To give them that "camouflage-look", I used a hard round brush and some brown, yellow, and red hues set on 'colour' mode. I could only change the hues without affecting the volume and the folds of the clothing. Finally, I added the light source (which corresponds to the lower right corner).

I felt the need to add some to the image, to balance out all the warm colours used, so I chose a light and saturated blue set to 'screen' mode. I finally added the puppet strings, and - voila - a new Hell toy has been born!

I hope you have had as much fun viewing the tutorial as I've had creating this work!

Raluca Josifescu

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